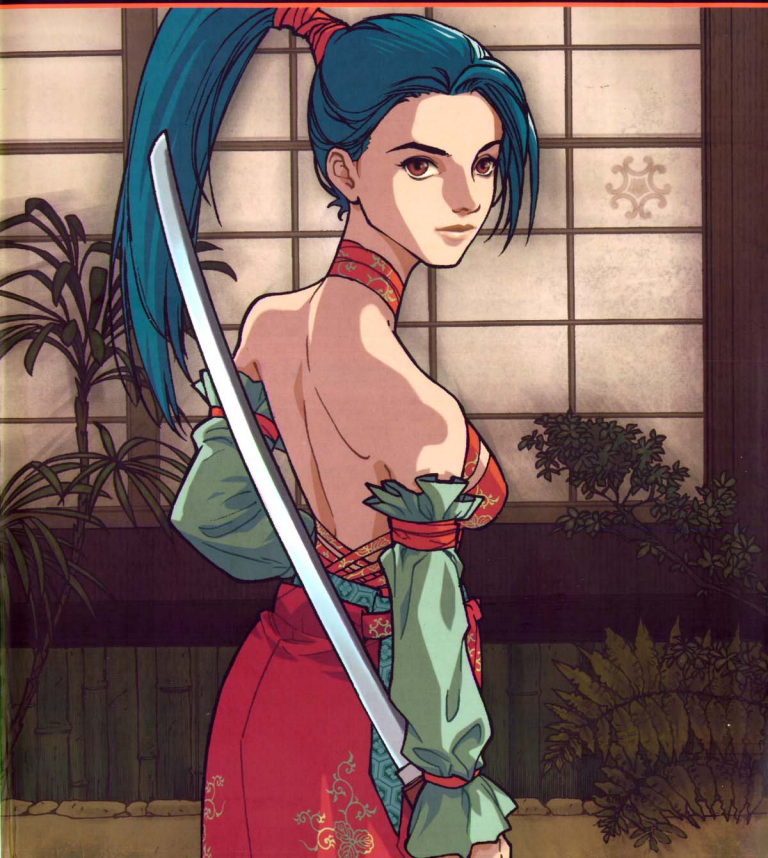


Japanese in MangaLand

Learning The Basics

Marc Bernabe

マンガで
日本語



JAPANESE IN MANGALAND

Learning the basics

Marc Bernabe

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Japanese in MangaLand
Learning the basics
By Marc Bernabe

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Per a la Vero

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Preface to the expanded edition

In December 1998, a well-known magazine specializing in Japanese manga and animation published the first lesson of a Japanese course which aimed at teaching the language in a enjoyable way, using examples which had been taken from Japanese manga to make the study as pleasant as possible. The success of those monthly issues in the magazine allowed us, in May, 2001, to compile all the lessons into one book, which was translated later into English as *Japanese in MangaLand* in February, 2004.

Now, two years after the publication of this book, which has already versions in Spanish (the original), German, French, Catalan, Portuguese and Italian, I'm pleased to present the expanded and revised edition of this same book. The past two years of learning and gaining experience have helped me to face up to the job of a complete remodeling of the book: with a new interior design, a slight restructuring of the content, and an in-depth examination of the text. I have also taken this opportunity to add a few new components, such as the "Glossary of onomatopoeia," and to generally expand explanations for which I have found further developing might prove useful, as I have come to learn thanks to the many messages with comments, questions, and support I have received during this time.

Thanks to the encouragement and support of many people, I have finally decided to remake this book. Undoubtedly, Verònica Calafell has been my true pillar of support and motivation during these past months of work, as she has thoroughly checked the full contents of the book, offering invaluable suggestions. Alberto Aldarabí kindly offered to check the book as it slowly came out of the "oven," and 谷川依津江 Itsue Tanigawa checked the Japanese portions. Last but not least, this English version was made possible by the translation of the efficient Olinda Cordukes and the thorough polishing-up done by my good friend Daniel Carmona. Thank you very much to all of them, as well as to Japan Publications, who gave the go-ahead to this project and, from the very first, believed in something which sounded as crazy as a Japanese course using manga. However, my greatest gratitude goes to the readers who have supported *Japanese in MangaLand* from the very beginning, and who have encouraged me to carry on. Without them, you would not be holding this edition right now. *Arigatō!*

Marc Bernabe

December, the 12th, 2005,

Barcelona, Spain

目次 Table of contents

Preface to the expanded edition	5	前書き
Table of contents	6	目次
Greetings from Yoshito Usui	7	ご臼井儀人からの挨拶
Introduction	9	本書の特徴
Glossary and abbreviations	13	略称集
Lesson 1: Hiragana	16	第1課: ひらがな
Lesson 2: Katakana	26	第2課: カタカナ
Lesson 3: Kanji	34	第3課: 漢字
Lesson 4: Basic expressions	40	第4課: 日常会話集
Lesson 5: Numbers	46	第5課: 数字
Lesson 6: Days and months	52	第6課: 年・月・日・曜日
Lesson 7: Personal pronouns	58	第7課: 人称代名詞
Lesson 8: Katakana special	64	第8課: カタカナ特集
Lesson 9: Basic grammar	70	第9課: 基礎文法
Lesson 10: The four seasons	76	第10課: 日本の季節
Lesson 11: Nouns	82	第11課: 名詞
Lesson 12: What's the time?	88	第12課: 何時ですか?
Lesson 13: <i>-i</i> adjectives	94	第13課: イ形容詞
Lesson 14: <i>-na</i> adjectives	100	第14課: ナ形容詞
Lesson 15: Suffixes for proper names	106	第15課: 呼称
Lesson 16: Particles	112	第16課: 助詞
Lesson 17: End-of-sentence particles	120	第17課: 終助詞
Lesson 18: The verbs <i>aru</i> and <i>iru</i>	126	第18課: ある・いる
Lesson 19: Verbs (1): <i>-masu</i> form	132	第19課: 動詞①マス形
Lesson 20: Verbs (2): Dictionary form	140	第20課: 動詞②辞書形
Lesson 21: The family	148	第21課: 家族
Lesson 22: Adverbs	154	第22課: 副詞
Lesson 23: Swearwords and insults	160	第23課: 汚い言葉
Lesson 24: Verbs (3): <i>-te</i> form	166	第24課: 動詞③テ形
Lesson 25: Counters	174	第25課: 助数詞
Lesson 26: The body	182	第26課: 体の呼び方
Lesson 27: Expressions of daily life	188	第27課: 慣用表現
Lesson 28: Verbs (4): <i>naru</i>	194	第28課: 動詞④なる
Lesson 29: Onomatopoeia	202	第29課: 擬音語と擬態語
Lesson 30: Commands	208	第30課: 命令形
Appendix I: Answers to the exercises	214	第一付録: 解答
Appendix II: Compilation of kanji	232	第二付録: 漢字集
Appendix III: Glossary of onomatopoeia	270	第三付録: オノマトペ一覧
Appendix IV: Vocabulary index	276	第四付録: 語彙索引

臼井儀人からの挨拶

近年、日本のマンガとアニメはアジア諸国だけでなく、欧米にも大きく普及しつつあるという現象は徐々に確かになっています。恐縮ですが、自分の作品を例として挙げましょう。「クレヨンしんちゃん」はマンガの形で既にカタロニア語・スペイン語・ドイツ語・英語など、色々な言語に翻訳されています。そして、自分のマンガを基に作られたテレビアニメの方はそれ以上に世界中のテレビ局で放送され、そのお陰で世界中の人たちに親しまれているということがなんとなく分かるようになりました。例えば、最近スペインのカタロニア州からこの日本に来たコンテストに当選された3人の読者に会え、わりと長く話をしました。そのお陰で、私の作品を本当によく読んでくださっているということがはっきりと理解できたと思います。彼らは「クレヨンしんちゃん」とその他の日本の作品をマンガで読んで、テレビで見てから私の生まれ育ちの国、この日本に「どうしても行きたいな、もっと日本の文化と言語について知りたいな」と考えるようになったらしいのです。やっと、コンテストに当選し、夢が叶ったようですね。彼らに会うことは私にとっても非常に勉強になりました。彼らの笑顔は一生忘れることはないと思います。

しかし、もっと深く彼らに話を伺ったら、彼らだけでなく、そして「クレヨンしんちゃん」だけでなく、多くの欧米の若者が色々な日本マンガとアニメに刺激され、それを通じて日本についてもっと知りたくなるという日本人にとって信じがたいかもしれない現象が存在するそうです。このような小さな「マンガ革命」の中で、せっかく多くの若者がマンガとアニメの影響でもっと日本について知りたいのに日本のことを紹介している殆どの本は若者にとって硬くてつまらないと聞いています。しかし、最近是我的友達、マルク・ベルナベが書いた「Japanese in MangaLand」のような本が出たお陰で、やっこのギャップを埋め始めているらしいです。誰でも「楽しみながら学べる」という概念を基に作られたこの一冊の日本語講座の挨拶をさせていただきました。マルクみたいな面白くて楽しい人が書いたので、きっと誰でも楽しめる本です。是非、この本を読んで、日本語を学んで、楽しんで、自分の夢を叶えてください。

臼井儀人

【漫画家・主な作品は「クレヨンしんちゃん（双葉社）」他】

Greetings from Yoshito Usui

In recent years, Japanese manga and anime are no doubt becoming increasingly popular not only in Asian countries but in Europe and America as well. Please excuse me for presenting my own work as an example. *Crayon Shin-chan*, in its manga form, has already been translated into several languages, such as Catalan, Spanish, German, and English. And now, the TV anime based on my work is being shown on TV channels worldwide, therefore allowing me to fraternize with people from all over the world. For instance, I recently met three of my readers who had won a contest in Catalonia, Spain, and had come to Japan, and we had a quite long conversation. Through this conversation, I came to clearly understand how my works are actually being read. Apparently, having read *Crayon Shin-chan* and other Japanese manga, as well as having watched the anime on TV, they had been “willing to learn more about Japanese culture and language, and been dying to come to Japan,” the country where I was born and grew up. At last, they won the contest and their dream came true. Meeting them was a great experience for me too. I don’t think I will ever forget their smiling faces.

However, following a deeper conversation with them, it became clear that not only they, and not only *Crayon Shin-chan* manga, but many young people from Europe and America are thrilled by manga and anime of different kinds, so thrilled in fact that they want to learn more about Japan, a phenomenon which may be hard to believe for the Japanese. In this small “manga revolution,” even though many young people, influenced by manga and anime, want to learn about Japan, I have heard that most books introducing Japan are stiff and boring for the young. Nevertheless, owing to the recent publication of books, like my friend Marc Bernabe’s *Japanese in MangaLand*, it seems this gap is finally being filled in. I have been asked to introduce this Japanese course, a book based on the idea that anybody “can learn while having fun.” Since it has been written by such an interesting and fun person as Marc, I am sure it will be a book that anybody can enjoy. By all means, read this book, learn Japanese, have fun, and fulfill your dreams to the very end.

Yoshito Usui

[Mangaka - His main work is *Crayon Shin-chan* (Futabasha), September 25th, 2003.]

本書の特徴 Introduction

It is possible that some readers of this book, not acquainted with the manga and anime world (Japanese comic-books and animation), will wonder why panels from Japanese comic-books have been chosen to illustrate the lessons.

The first reason is that the lessons that make up this course were originally published in a well-known Japanese comic book and animation magazine in Spain. When the magazine's editor in chief at the time asked me to produce a monthly Japanese course, I thought this should somehow be in line with the general subject matter of the magazine. Drawing inspiration from the lessons in the no longer existing American magazine *Mangajin*, where every month a linguistic subject was explained using manga panels as examples, I managed to find the formula, which involved developing a course in Japanese with a fixed structure. This structure, which covered two pages in the magazine, consisted of a page of theory, which always had vocabulary and grammar tables so as to make it more visual and convenient for the reader, and a second page with examples taken directly from Japanese manga, which would illustrate and expand what had just been explained in the theory. To my surprise, the idea worked perfectly well, allowing the course to be published without a break for 30 issues of the magazine (almost three years), and I received many demonstrations of support as well as suggestions during this gestation period. All this allowed for the publication of this book, a largely improved compilation of the contents in the magazine.

The second reason why we use manga panels here to teach Japanese is because manga is a big phenomenon, not only in Japan its country of origin, but also throughout the rest of the world, where it has gradually been spreading and becoming increasingly popular and accessible. Manga, with its enormous subject variety, is an ideal tool to obtain a "window" through which we can see Japanese society and mentality in its context.

The word "manga" literally means "spontaneous and meaningless drawings," and is used in Japan when referring to comic books. By extension, the West has adopted this word with the meaning of "Japanese comic-book." However, the popularity of manga in Japan is incomparable to any other similar genre in the Western countries. If a comparison must be made, the manga phenomenon could possibly meet its match in the film or other entertainment industry. A successful manga author is able to charge a real fortune and, in fact, the best-known authors are among the wealthiest people in Japan.

Here are a few illustrative data:

a) In 2002, 38.1% of all books and magazines published in Japan were manga, producing 22.6% of the total benefits of the publishing industry of Japan, according to the 2003 edition of 出版指標年報 *Shuppan Shihyō Nenpō* (Annual Publishing Index.)

b) Weekly manga magazines have amazing print-runs. It is not rare in the Japanese market to have weekly manga magazines selling over a million copies every week. For instance, in 2001, 少年マガジン *Shōnen Magazine* and 少年ジャンプ *Shōnen Jump* sold an average of 3.5 million copies weekly... Nothing compared to the 6.5 million weekly attained by *Shōnen Jump* in its golden age of the end of the 80's and the beginning of the 90's.

c) The industry manga has given rise to cannot be ignored: cartoons or anime, now a great success worldwide, are a clear example.

There are manga of all kind of tendencies, plots, artistic styles, and for all ages and social strata. Among their readers we find children, teenagers, mature women, laborers, office workers, etc. There is even erotic and pornographic manga, which tells us that manga is not only for children. Everybody in Japan reads or has read manga, and their culture is obviously influenced by it.

Manga is not only limited to science fiction, violence and blood shed, in fact there are all kinds of it. However, when the first wave of manga reached the West, many of those works were that of the violent type, or had a high sexual content, which contributed to the creation of a distorted view of how far manga can really go. All manga is neither violent, nor is it highly charged with eroticism. True, many Japanese comic books seem to be cast in the same mold, with their big and shiny eyes, but there is also a huge amount of works which break those molds.

Manga are originally published in thick and cheap weekly magazines, at around 20 pages per week per series (each magazine serializes about 15 collections). When a series is successful, it's usually compiled in a volume of about 200 pages (which compiles about 10 or 11 chapters previously published in a weekly magazine) called 単行本 *tankōbon*. This is the form manga usually reaches Western readers who read it in its original version.

All in all, manga is a very important phenomenon in Japan. Through these comic books, and with a degree of caution and analytical spirit, we can learn Japanese and, as important or even more so, we can learn a lot about Japanese culture and idiosyncrasy, a truly interesting study.

Be sure to read through the following pages carefully to get an idea of how this method works and how this book is structured. I hope this book will help you to learn about both the Japanese language and the Japanese culture. It is a great honor for me to be your *sensei*.

How to use this book and its structure

This book is designed for the self-taught study of the Japanese used in manga (spoken colloquial Japanese), so that you will become able to understand a Japanese comic-book, animation series, or a live-action film (for children), in their original version, with the obvious help of a good dictionary.

The understanding of Japanese in manga being the aim of the course, you will find there are many aspects of the language which are not usually explained in conventional courses or textbooks, at least not at such an early stage. We will study some features in the informal oral language; for instance, the different personal pronouns (L.7), emphatic particles at the end of sentences (L.17), or verbs in their simple form (L.20) which are not usually studied until a more advanced level in the "orthodox" teaching system. The level increases as the lessons progress, therefore the most sensible way to study the book is in order, and to move onto the next lesson only when you are familiar with the contents of the previous lessons. To make studying easier and speedier, we have chosen to always provide the Roman alphabet (*rōmaji*) transcription of all words and sentences, even though we recommend that you learn the syllabaries (hiragana and katakana) as soon as possible so as not to get into bad habits which will be difficult to correct later on.

The thirty lessons

The main body of the book consists of thirty lessons, structured in three parts:

A) THEORY. In this part a theoretical and detailed explanation of the lesson's subject matter is expounded. There are usually one or two grammar, or vocabulary, tables which help summarize and strengthen what has been explained.

B) MANGA-EXAMPLES. Examples originally taken from Japanese manga. We use them to illustrate and expand what has been previously explained in the theory pages. The system used to analyze each sentence is the following:

Tenchi: この本はとても面白いですね。
kono hon wa totemo omoshiroi desu ne.
this book *sp* very interesting *EP*.
This book is very interesting, isn't it?

First line. Exact transcription of the dialogue bubble's original Japanese.

Second line. Text's transcription into the Western alphabet (*rōmaji*).

Third line. Literal translation, word for word. (The meaning of the abbreviations can be found in the glossary.)

Fourth line. Recommended translation into English.

C) EXERCISES. They are always related to the lesson's subject matter, and the answers can always be obtained or deduced from the content of the lesson they belong to. The right answers to the exercises can be found at the end of the book.

The appendices

This book includes four appendices with very useful complementary information:

- I) **ANSWERS TO THE EXERCISES:** Detailed answers to all the exercises included in the book, so that you yourself can verify whether you have given the correct answer. This being a self-taught method, we have tried to compensate for the handicap of not having an actual teacher by using all possible tools. Providing a variety of possible answers to the exercises seems to be the most significant method.
- II) **KANJI COMPILATION:** A compilation of 160 basic Japanese characters (kanji), with five compound words each. The study of these characters is essential to acquire a very sound basis for the subsequent, more in-depth study of the language.
- III) **GLOSSARY OF ONOMATOPOEIA:** Useful reference tool for readers of manga in their original version or manga in English without retouched onomatopoeia.
- IV) **VOCABULARY INDEX:** An index of almost 1,000 words, with all the vocabulary which appears throughout the book, in alphabetical order.

Extra material

Japanese in MangaLand is an enjoyable and very lightweight introduction to the Japanese language, and the success of its approach had the readers at the time ask for an increase of lessons using the same method. This demand made the publishing of *Japanese in Mangaland 2* and *3* (Japan Publications, 2005 and 2006) possible; these are two volumes with 30 more lessons (from lesson 31 to lesson 60), and a lot of extra material. Among other things, the books have been adapted to the Japanese Language Proficiency Test (*Nihongo Nōryoku Shiken* or, abbreviated, *Nōken*), levels 4 and 3. If, after studying with *Japanese in MangaLand* you consider yourself ready to take a step forward, don't hesitate to start with *Japanese in Mangaland 2* and *3*.

On translations

There are many example sentences throughout the book, as well as many manga-examples, with their corresponding word for word translations into English. Sometimes, the sentences we offer may “squeak” for not being very natural, since we have chosen more literal translations for an easier understanding of their formation. Trying to create a more natural English translation of every sentence would be a good exercise: it would help you consolidate concepts, make an in-depth analysis of the Japanese sentence, and think about it as a whole rather than a mere group of words and grammatical patterns. Besides, it might help to better understand the complexity of the work involved in the world of the translator.

With that having been said, we leave you with a glossary of abbreviations used throughout the book and we now encourage you to begin your journey. Welcome to the world of *Nihongo*!

略称集

Glossary of abbreviations

- DOP: Direct Object Particle (what). Ex.: を *o* (L.16)
- DP: Direction Particle (where to). Ex.: へ *e* (L.16)
- EP: Emphatic Particle. Most end-of-sentence particles state emphasis or add a certain nuance. Ex.: ね *ne*, よ *yo*, ぞ *zo*, etc. (L.17)
- IOP: Indirect Object Particle. Ex.: に *ni*. (L.16)
- POP: Possessive Particle (whose). Ex.: の *no* (L.16)
- PP: Place Particle (where). Ex.: で *de*, に *ni* (L.16)
- Q?: Interrogative particle. Shows that the sentence is a question. Ex.: か *ka* (L.17)
- SP: Subject Particle (who). Ex.: が *ga* (L.16)
- Suf.: Suffix for proper names. Ex.: さん *san*, くん *kun*, etc. (L.15)
- TOP: Topic Particle. Shows that the previous word is the topic. Ex.: は *wa* (L.16)
- TP: Time Particle (when). Ex.: に *ni*. (L.16)

LESSONS

1 to 30

第

1

課：ひらがな

Lesson 1: Hiragana

The first step we will take on your journey through MangaLand will be to learn a little about the Japanese writing system: we are obviously talking about those “inscriptions” which many of you may have encountered. In these few first lessons you will need to put forth a great effort in order to learn the two syllabaries.

The syllabaries

The syllabaries are essential for the correct learning of the Japanese language. Most Japanese textbooks use *rōmaji* –that is, the “Romanized” alphabet– to teach the beginner. However, *rōmaji* eventually becomes inadequate, as knowing only spoken Japanese is the same as being illiterate. If you wish to learn Japanese at all levels and, especially, if you wish to be able to read magazines or comic books, your study must include learning how to read and write the two Japanese syllabaries. This will be the first step towards a sound learning of the language. You must get used to Japanese characters as soon as possible, so we will start with the writing basics. In Japanese there is no such thing as an “alphabet” as we know it. Instead, there are two “syllabaries” called hiragana and katakana. A Japanese character usually equals a two-letter syllable in our language (that is why they are called “syllabaries.”) Thus, the character か is read *ka*. There is only one exception: the sound “n,” the only consonant sound that can go on its own.

Both hiragana and katakana have 46 syllabic symbols, each equivalent to its corresponding symbol in the other syllabary in pronunciation –but written differently. For instance, the hiragana character ち and the katakana character チ are both read *chi*.

It may seem strange or unnecessary, but less so when you consider that we have a very similar system: upper case and lower case letters. Try thinking on the purely formal similitude between “a” and “A,” or between “g” and “G.” Do they look the same?

Japanese has kanji as well, ideograms taken from Chinese during the period from the 3rd century to the 6th century AD, which represent concepts rather than sounds. There are many kanji (an estimated number of more than 50,000) but “only” 3,000 (more or less) are usually and frequently used, out of which 1,945 are considered “common use” (L3) and must compulsorily be studied at school.

The subject in this first lesson is the hiragana syllabary, undoubtedly the most basic and essential to learn the basis of the Japanese language.

On Japanese writing

Before we get started, it's worth knowing a few basic aspects of Japanese writing. As you must know, Japanese can be written using the traditional style (vertically and from right to left), but it can also be written the way we write, using the Western style (horizontally and from left to right).

Although newspapers and manga, for example, tend to use the traditional style, both methods are generally used in Japan nowadays, perhaps with a slight predominance of the Western style over the traditional. Therefore, it is essential to become familiar with both.

Indeed, many books, magazines, comic books and printed material in general are read "backwards." Then, in Japanese books, the cover is placed where we would usually find the back cover, and that is why they are read left to right, just the opposite of Western books. If you think about it, this is not so odd; Arabic books, for that matter, are opened the same way.

Japanese punctuation marks are also different. A period is written with a small circle (。) and comas point upwards, the opposite from what we are used to (,). In addition, Japanese has opening (「」) and closing (」) square brackets, which are equivalent to our quotation marks. However, there are several other punctuation marks which we all know and are exactly the same, such as question marks (?), exclamation marks (!), etc.

Hiragana

After this general introduction to Japanese writing, we will fully go into the subject we are dealing with in this first lesson: the hiragana syllabary. Pay attention to the table on the following page, because you will need to learn it very well: it is essential to learn how to read and write hiragana fluently as soon as possible.

Bear in mind you must follow a particular stroke order to write each one of the characters (it may not seem so, but stroke order is very important.) At the end of this same lesson you will find a writing guide for each of the basic hiragana characters, where each stroke order is specified.

The hiragana syllabary is the most used of the two, because it is used to write strictly Japanese words, unlike katakana, which is mainly used for words of foreign origin (as we will see in L.2). Hiragana is used when a word can't be written in kanji, the kanji character is not officially recognized as a kanji of "common use," or if the writer doesn't remember the corresponding kanji. Likewise, particles (L.16) and verb endings are written using the signs in this syllabary.

Hiragana is what Japanese children learn first when they study how to write; therefore, all children's reading books are entirely written in this syllabary. Later, as children increase their knowledge, katakana and kanji are introduced.

Complete list of hiragana characters												
Pure sounds					Impure sounds					Diphthongs		
あ a	い i	う u	え e	お o								
か ka	き ki	く ku	け ke	こ ko	が ga	ぎ gi	ぐ gu	げ ge	ご go	きゃ kya	きゅ kyu	きょ kyo
										ぎゃ gya	ぎゅ gyu	ぎょ gyo
さ sa	し shi	す su	せ se	そ so	ざ za	じ ji	ず zu	ぜ ze	ぞ zo	しゃ sha	しゅ shu	しょ sho
										じゃ ja	じゅ ju	じょ jo
た ta	ち chi	つ tsu	て te	と to	だ da	ぢ ji	づ zu	で de	ど do	ちゃ cha	ちゅ chu	ちょ cho
な na	に ni	ぬ nu	ね ne	の no						にゃ nya	にゅ nyu	にょ nyo
は ha	ひ hi	ふ fu	へ he	ほ ho	ば ba	び bi	ぶ bu	べ be	ぼ bo	ひゃ hya	ひゅ hyu	ひょ hyo
					ぱ pa	ぴ pi	ぷ pu	ぺ pe	ぽ po	びゃ bya	びゅ byu	びょ byo
										ぴゃ pya	ぴゅ pyu	ぴょ pyo
ま ma	み mi	む mu	め me	も mo						みゃ mya	みゅ myu	みょ myo
や ya		ゆ yu		よ yo								
ら ra	り ri	る ru	れ re	ろ ro						りゃ rya	りゅ ryu	りょ ryo
わ wa				を (w)o								
ん n												

Syllabary description

There are 46 basic sounds, which you can see in the first column of the above syllabary. First learn these characters, because later on you will find it infinitely easier to learn by heart the so-called “impure” or “derivative” sounds.

Note: You have probably noticed that there are two *ji* sounds (じ and ぢ) and two *zu* sounds (ず and づ). These are, indeed, pronounced exactly the same way, but their usage is different. For the time being, let's say that we will almost always use じ and ず, and hardly ever the other two.

In the second column we see the list of impure sounds –derived from other sounds. Note that the *ka* (か) syllable is the same as *ga* (が), but *ga* has two small lines on the top right-hand corner of the sign (the voicing or muffling mark); the same applies when we go from the *s* line to the *z* one, from *t* to *d*, and from *h* to *b*.

Notice, too, how to obtain the “p” sounds we must only place a small circle (the occlusive mark) on top of the characters in the *h* line. Ex. は (*ha*) ⇒ ぱ (*pa*).

In the third column, we finally find the diphthongs, combinations of the characters in the “i” column (き *ki*, し *shi*, ち *chi*, に *ni*, ひ *hi*, み *mi*) with those in the “y” line (や *ya*, ゆ *yu*, よ *yo*), the later ones written in a smaller size. These combinations are used to represent more complex sounds, such as ちゃ *cha*, ひょ *hyo* or ぎゅ *gyu*.

There is no “l” sound in Japanese. So, whenever we need to write or pronounce a foreign word with the letter “l” in it, we will have to replace it with a soft “r.” *Lance*, for example, would be pronounced *Ransu*. No, this is not wrong, nor have you misread anything. Because of this pronunciation difficulty, many Japanese seem to find themselves misunderstood when they travel abroad. Words such as “right” and “light”, or “fry and “fly”, tend to sound the same, or even worse, “please sit” may become “please shit”! This can cause some startling or awkward conversations.

Don’t worry about it for the moment, because we will never use hiragana to transcribe our names into Japanese. (We will see more about this in lessons 2 and 8.)

Pronunciation

Japanese is pronounced with very few sounds, all of them very simple and basic. Thus, it can pose a problem for English speakers because sounds in our language are rather “complicated” or “twisted”. Let’s have a look at the pronunciation of the Japanese vowels:

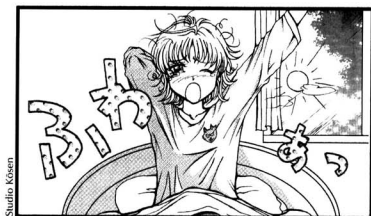
- The “a” as in “father.”
- The “i” as in “machine.”
- The “u” as in “recuperate.”
- The “e” as in “set.”
- The “o” as in “cooperate.”
- The “g” is always pronounced as in “get” and never as in “gentle.”
- The “r” is always pronounced in the Spanish fashion (not the rolling trill, don’t worry). It’s somewhat between the “l” and the “r” and can be the most difficult sound to get right. Examples in Spanish: “Sonora, Merida.”
- The “ch” as in “church.”
- The “tsu” as the tz-u part of “Ritz Uruguay”

漫画例

Manga-examples

We are now going to see some examples of hiragana usage. In this course we will always see examples inspired by real Japanese manga to illustrate what has been explained in the theory pages. As they say, “a manga-example is worth a thousand words.”

a) Yawn



Katsuko: ふわあっ。
fuwaa...
(Onomatopoeia for a yawn.)

This first example shows us Katsuko waking up and saying: *fuwaa...* The drawing and the character's pose make this onomatopoeia's meaning obvious, so we don't need to expand on this.

This manga-example shows just how easy it is to practice reading hiragana with any Japanese manga you can get hold of. Onomatopoeia and sound effects written in the hiragana syllabary abounds in the pages of manga; recognizing them and starting to read them, although you may not clearly understand their meaning, is already a very satisfactory first step and good motivation to pursue your Japanese studies with enthusiasm. (You have a glossary of onomatopoeia in Appendix III.)

Note: You may have noticed the small, curious *tsu* (っ) character at the end of the exclamation. This means the sound stops abruptly; that is, it ends sharply. You will often find the “small *tsu*” (っ), indicating a sharp ending, in comic books, where it is profusely used. However, you will hardly find this “sound effect” in any other type of text.

b) Laughing



Mifu: あはははははははははははは。
 ahahahahahahahahahahaha
 (Onomatopoeia for laugh.)

Tatsu: へへへへへへへへへへへへへへへへ。
 hehehehehehehehehehehehehehehehe
 (Onomatopoeia for laugh.)

Here we see Tatsu and Mifu the instant they meet. Their reaction is most curious: what exactly do those giggles written in hiragana indicate?

Onomatopoeia for sounds produced by manga human characters (laughs, doubts, screams...) are usually written in hiragana, unlike sounds caused by human acts, things and animals (barks, explosions, blows...), which are usually written in katakana, as we will see in lesson 2.

However, don't take this as an inflexible rule; depending on the author and his or her taste, the use of the syllabaries in manga can vary greatly.

c) Particles and desinences



Kazuhiro: はくが壊した！？
 boku ga kowashita!?
 me SP break!?
 I broke it!?

In this third example we find two of the most characteristic uses of the hiragana syllabary. With this syllabary we write the units which constitute the true “skeleton” of sentences. Grammatical particles, essential in Japanese grammar (as we will see in L.16), are always written in hiragana. Here we have an example of one of them, が (ga), which is used to mark the sub-

ject in the sentence, that is, the person who is performing the action. In this case, はく boku (“I”), is who performs the action. Verbal desinences are also written in hiragana, through them we know whether a verb is conjugated in the present tense, past tense, etc. In this case, the hiragana した, indicating “past tense” (L.20) has been added to the kanji 壊. Thus, 壊した (kowashita) means “I broke.”

d) Cohabitation of hiragana, katakana and kanji



Tarō: ^{すぎもと あきら} わしよりハンサムなのは杉本 明だけだ
washi yori hansamu na no wa sugimoto akira dake da
 I more handsome than sugimoto akira only be
 Only Akira Sugimoto is more handsome than me.

Sugimoto: わーい ありがとう へへへ...
waai arigatō he he he...
 wow! thanks he he he
 Well, thanks! He, he, he.

This last example scarcely bears any relation to the rest of this first lesson. It shows us one of the most curious characteristics of the Japanese language. We are talking about the usage of the three Japanese writing forms in the same sentence: the two syllabaries (hiragana and katakana) and kanji.

Note the whole text is written in hiragana, the true “skeleton” of sentences, apart from ハンサム *hansamu* –which comes from English and is, therefore, written in katakana (L.2)– and 杉本明 *Sugimoto Akira*, written in kanji with the corresponding reading above in small hiragana characters called *furigana*. *Furigana* is often used in texts aimed at children or young people –such as *shōnen* comic books (for boys) or *shōjo* comic books (for girls)– to give young readers who still haven’t mastered kanji reading some help that will enable them to comfortably read the text. Of course, these kinds of manga can be very useful for reading practice for a student of Japanese!

Note 1: Sugimoto’s T-shirt says *aho*, which means “stupid” (L.23).

Note 2: The structure for Japanese proper nouns for people is surname + name, not the other way round. Here, 杉本 *Sugimoto* is the surname and 明 *Akira* the name, so we would call this person “Akira Sugimoto.”

Vocabulary: *Washi* = “I” (used mainly by older males, L.7) | *yorī* = “more than” | *hansamu-na* = “handsome” (from the English word) | *dake* = “only” | *da* = verb “to be,” simple form (L.7) | *arigatō* = “thanks”).

- ① Strictly speaking, does the Japanese language use an alphabet? How many Western letters is a hiragana sign usually equivalent to when transcribed?

- ② What types of script do we use to write Japanese? (3 kinds)

- ③ How is manga usually written: horizontally and from left to right (Western style) or vertically and from right to left (traditional style)?

- ④ What do we use the hiragana syllabary for?

- ⑤ Write in Japanese the following syllables: *te*, *mu*, *i* and *sa*.

- ⑥ Transcribe into English the following hiragana signs: に, る, き and え.

- ⑦ Write in Japanese the impure syllables *de*, *pi*, *da* and *za*.

- ⑧ Transcribe into English the following hiragana: ぶ, ず, ば and じ.

- ⑨ How do we form complex sounds (diphthongs) such as *cha*, *hyo*, *jo*? Write them in Japanese.

- ⑩ How do we pronounce in Japanese the "g" in *Sugimoto*? Like the "g" in "get" or like the "g" in "gentle"?

a	ニ	イ	ア		su	ニ	ス		
i	い	イ			se	ニ	セ		
u	ウ	ウ			so	ソ			
e	エ	エ			ta	ニ	タ	タ	タ
o	ニ	オ	オ		chi	ニ	チ		
ka	カ	カ	カ		tsu	ツ			
ki	ニ	キ	キ		te	テ			
ku	ク				to	ト			
ke	ケ	ケ	ケ		na	ニ	ナ	ナ	ナ
ko	コ	コ			ni	ニ	ニ		
sa	ニ	サ	サ		nu	ヌ			
shi	シ				ne	ネ			

no	の				yu	ゆ	ゆ		
ha	は	に	は		yo	よ			
hi	ひ				ra	ら			
fu	ふ	ふ	ふ		ri	り			
he	へ				ru	る			
ho	ほ	に	ほ		re	れ			
ma	ま	ま			ro	ろ			
mi	み	み			wa	わ			
mu	む	む			wo	を			
me	め				n	ん			
mo	も	も							
ya	や	や							

第2課：カタカナ

Lesson 2: Katakana

In lesson 1 we saw how hiragana is strictly used to write Japanese native words. So, what do we use katakana for? In this lesson we will study the usage of this second syllabary, and we will see as well some extra features of hiragana.

Foreign words

Katakana has a rather limited use, and in fact Japanese children first learn hiragana, and then, in due time, they learn katakana. Learning this syllabary, however, is essential to reading Japanese, so don't leave its study until the last minute: start studying the table in the following page as soon as possible. Believing this is a "minor" syllabary and that it is not worth studying properly is a serious mistake. **Watch out:** pay special attention to the differences between シ *shi* and ツ *tsu*, and between シ *n* and ソ *so*, which are easily confused.

Basically, katakana is used to write foreign words which have been previously adapted to the rather poor Japanese phonetics. Thus, "computer" becomes コンピュータ *konpyūta*, "part-time work" becomes アルバイト *arubaito*, and "prêt-à-porter" becomes プレタボルテ *puretaporute*.

The previous examples come from English (*computer*), German (*Arbeit*), and French (*prêt-à-porter*), although there are also examples from Italian ("spaghetti," スパゲッティ *supagetti*) or even from Portuguese ("bread," パン *pan*). It is important to state that 11% of Japanese words are foreign loan words, and most of them come from English, so speaking English is a great advantage.

Another use of katakana is, for example, its role as an emphasizing element of a particular word in a sentence (a bit like our italics). Finally, this syllabary is also used for onomatopoeia, so finding words written in katakana on the pages of any comic book is extremely frequent.

People's names

All non-Japanese or non-Chinese names of people and places—including names of cities or geographic areas—must be written in katakana. First of all, the sounds of the word we want to write in Japanese must be transcribed into Japanese phonetics.

The main problem is Japanese has no individual consonant sounds—apart from the *n*.

Therefore, for each consonant pronounced on its own in its original language, we will add a “u” (u after a consonant has a very soft pronunciation in Japanese). The only exceptions are “t” and “d”, where we will add an o.

Thus, yours truly’s name (Marc) would become *Maruku* マルク, Sandra would become *Sandora* サンドラ, and Alfred would become *Arufureddo* アルフレッド (remember “l” doesn’t exist and must be replaced with an “r.”)

Don’t worry if transcriptions seem difficult now, because we will expand on the subject of foreign name conversion into katakana later on in lesson 8.

Complete list of katakana characters													
Pure sounds					Impure sounds					Diphthongs			
ア	イ	ウ	エ	オ									
a	i	u	e	o									
カ	キ	ク	ケ	コ	ガ	ギ	グ	ゲ	ゴ	キャ	キュ	キョ	
ka	ki	ku	ke	ko	ga	gi	gu	ge	go	kya	kyu	kyo	
										ギャ	ギュ	ギョ	
										gya	gyu	gyo	
サ	シ	ス	セ	ソ	ザ	ジ	ズ	ゼ	ゾ	シャ	シュ	ショ	
sa	shi	su	se	so	za	ji	zu	ze	zo	sha	shu	sho	
										ジャ	ジュ	ジョ	
										ja	ju	jo	
タ	チ	ツ	テ	ト	ダ	ヂ	ヅ	デ	ド	チャ	チュ	チョ	
ta	chi	tsu	te	to	da	ji	zu	de	do	cha	chu	cho	
ナ	ニ	ヌ	ネ	ノ						ニャ	ニュ	ニョ	
na	ni	nu	ne	no						nya	nyu	nyo	
ハ	ヒ	フ	ヘ	ホ	バ	ビ	ブ	ベ	ボ	ヒャ	ヒュ	ヒョ	
					ba	bi	bu	be	bo	hya	hyu	hyo	
					パ	ピ	プ	ペ	ポ	ビャ	ビュ	ビョ	
					pa	pi	pu	pe	po	bya	byu	byo	
									ピャ	ピュ	ピョ		
										pya	pyu	pyo	
マ	ミ	ム	メ	モ						ミャ	ミュ	ミョ	
ma	mi	mu	me	mo						mya	myu	myo	
ヤ		ユ		ヨ									
ya		yu		yo									
ラ	リ	ル	レ	ロ						リャ	リュ	リョ	
ra	ri	ru	re	ro						rya	ryu	ryo	
ワ				ヲ	Only found in katakana	ヴァ	ヴィ	ヴ	ヴェ	ヴォ	ドウ	ティ	
wa				(w)o		va	vi	vu	ve	vo	du	ti	
ン						ファ	フィ	フェ	フォ	シェ	ジェ	チェ	
n						fa	fi	fe	fo	she	je	che	

Short and long vowels

In the previous lesson, we left some hiragana characteristics aside, which can be applied to katakana as well, and which we will now explain. We are talking about long vowels and double sounds.

“Long vowels,” as their name suggest, are pronounced a little longer than an average (short) vowel. This subtle difference is very important in a language whose phonetic range is limited, such as Japanese, since the difference between *kūso* (“empty,” “vain”) and *kuso* (literally, “shit”) is based on this distinction. You need to be very careful with your pronunciation if you don’t want to find yourself in an awkward situation!

To indicate vowel lengthening we will write a hiragana “u” (う) after hiragana sounds ending in “o” or “u.” Ex: くうそ *kūso*, がっこう *gakkō* (which is not pronounced “gakkow” but “gakkoh.”)

However, in katakana we will use a dash: ニューヨーク *nyūyōku*, Madrid マドリード *madoriido*.

Throughout this course, whenever we need to transcribe a Japanese word into our alphabet, we will use a circumflex accent on top of *u* and *o* to indicate this vowel lengthening: *ū* and *ō*.

Double sounds

“Double” sounds are consonants that have a longer and / or more abrupt sound than normal ones. This effect is indicated by a small *tsu* character before the consonant to be doubled, both in hiragana (っ) and katakana (ッ). We only double those hiragana starting with the following consonants: *k*, *s*, *t*, *ch*, *g*, *z*, *d*, *b*, and *p*. Examples: しゅっぱつ *shupatsu* (“starting,” “departure”) | きっさてん *kissaten* (“coffee shop”) | まっちゃ *matcha* (“green tea”) | ラケット *raketto* (from English “racket”) | マッサージ *massaaji* (from English “massage.”)

And now, to finish with the syllabaries, we will say that, if you find the learning of hiragana and katakana difficult, you can always check your local bookshop for some specific book on the subject which may be useful and which might help you relate forms and sounds in the quickest and most effective way possible.

Some basic vocabulary	
Yes はい <i>hai</i>	You're welcome
No いいえ <i>iie</i>	どういたしまして <i>dō itashimashite</i>
Good morning おはようございます <i>ohayō gozaimasu</i>	Please おねがいします <i>onagai shimasu</i>
Good afternoon こんにちは <i>konnichi wa</i>	Go ahead / Here you are どうぞ <i>dōzo</i>
Good evening こんばんは <i>konban wa</i>	That's right そうです <i>sō desu</i>
Thank you ありがとう <i>arigatō</i>	I understand わかりました <i>wakarimashita</i>
Goodbye さようなら <i>sayōnara</i>	I don't understand わかりません <i>wakarimasen</i>
	Excuse me すみません <i>sumimasen</i>

漫画例

Manga-examples

We are now going to see some examples of the widespread usage of the katakana syllabary in Japanese. We will see two kinds of examples: onomatopoeia and foreign words, which mostly come from English and have been introduced into the Japanese language.

a) Explosion and blow



Onomatopoeia: ドカン

dokan

①

(Sound of an explosion.)



Onomatopoeia: ズガッ

zuga

②

(Sound of a blow.)

Onomatopoetic sounds which are not voices or screams are almost always written in katakana. For instance, blows, explosions, motor noises, etc... belong to this category. In a manga, the katakana for onomatopoeia is very often unreadable to someone who is not very used to them, because authors usually deform them to obtain the most spectacular possible effects (take a look at picture ②, for example). However, with some practice you will learn to identify and read them quite effortlessly.

The problem with onomatopoeia lies more in understanding them rather than in reading them, because they are usually radically different from ours. Take a look at the pictures: where we would say "boom!", the Japanese say ドカン *dokan*, and where we would say "smack!" or "slam!", they say ズガッ *zuga*. It's just a matter of practice.

Note: The small *tsu* (ッ) in the end, as you know, indicates the sound ends abruptly.

b) Book titles and names of magazines



Title: ファン

① fan
Phan

Title: イーブニング

② iibuningu
Evening

Title: ロストユース

③ rosuto yūsu
Lost Youth

Here we have three manga and magazine covers where katakana is used. Using English words or expressions in titles is not uncommon, especially when they are aimed at young readers: In Japan, English has great drawing power and sounds modern and “cool.”

In picture ① we have ファン (literally *Fan*, but transcribed *Phan*), a non-Japanese proper name, which is, therefore, written in katakana (Japanese names are almost always written in kanji). In ② and ③ we have words taken directly from English: *evening* and *lost youth*.

With these three examples you must already have noticed the way Japanese tend to “twist” English words when they transcribe them into katakana, to a point they are hardly recognizable.

Don’t worry if you don’t even recognize the original English word when you read a katakana transcription. Getting used to “katakanization” is only a matter of time. You will eventually find you are able to recognize the foreign words transcribed into katakana, and vice-versa: that is, you will be able to transcribe foreign words into katakana.

There are many onomatopoeia and foreign expressions in manga, start practicing as soon as possible!



① What is the katakana syllabary used for?

Which percentage of Japanese words are foreign expressions, and what syllabary are they written in?

②

③ To write an English name, what syllabary should we use?

Try to write your name in katakana. (You have more clues in L.8 if you have any doubts.)

④

⑤ The letter "l" doesn't exist in Japanese. What letter do we use to represent it instead?

What are long vowels, and how do we represent them in the hiragana syllabary?

⑥

⑦ What are double sounds, and how do we represent them in both syllabaries?

Write the following letters in katakana: *ho, ku, wa* and *no*.

⑧

⑨ Transcribe the following katakana characters into English: フ, エ, ヨ and ベ.

How do we say "yes" and "no" in Japanese?

⑩

a	ア			su	ス		
i	イ			se	セ		
u	ウ			so	ソ		
e	エ			ta	タ		
o	オ			chi	チ		
ka	カ			tsu	ツ		
ki	キ			te	テ		
ku	ク			to	ト		
ke	ケ			na	ナ		
ko	コ			ni	ニ		
sa	サ			nu	ヌ		
shi	シ			ne	ネ		

no	ノ				yu	ユ	ユ		
ha	ハ	ハ			yo	ヨ	ヨ	ヨ	
hi	ヒ	ヒ			ra	ラ			
fu	フ				ri	リ			
he	ヘ				ru	ル			
ho	ホ	ホ	ホ	ホ	re	レ			
ma	マ	マ			ro	ロ	ロ	ロ	
mi	ミ	ミ	ミ		wa	ワ			
mu	ム	ム			wo	ヲ	ヲ		
me	メ	メ			n	ン			
mo	モ	モ	モ						
ya	ヤ	ヤ							

第

3

課：漢字

Lesson 3: Kanji








In this lesson we are going to deal with one of the most complex as well as essential subjects in the Japanese language: we are talking about kanji or ideograms.

A little bit of history

In China, 5,000 years ago, a type of writing based on drawings was invented. These drawings represent different material or abstract concepts. This is not unusual in human history, you need only to look at the Egyptian hieroglyphics to understand that the Chinese is not an isolated case. The unusual fact about Chinese characters is that their writing didn't become progressively simpler, forming in the end an alphabet which merely represented sounds.

This was the case with Roman writing, which had its origin in Phoenician, filtering through Greek. In China, the function of ideograms was to express both sound and meaning, unlike Western writing, which simply expresses sound.

Obviously, the form of these characters is different now from the original one. They started off with more or less realistic drawings of things, and with use, they stylized and became simpler, developing into their actual forms today, as we can see in the table that comes with the text.

How some characters were formed		
Original forms	Modern character	Meaning
	木	tree
	林	woods
	森	forest
	日	sun, day
	月	moon
	明	bright
	山	mountain
	鳥	bird
	島	island

Relationship with Japanese

In the 4th century of our era, the inhabitants of the Japanese archipelago didn't have any writing system: then, Chinese writing was introduced in Japan through the Korean peninsula. In the beginning, only a few educated people could read Chinese and all they read was scriptures on Buddhism and philosophy. But Chinese ideograms were gradually used to write Japanese. There was a problem here, however, Japanese language already existed, (it just had no writing system), and Chinese characters were imported

along with their pronunciation (with substantial changes due to the limited Japanese phonetics). So now there are two or more different ways to read the same character.

For example, the character representing *mountain*, 山, can be pronounced the “Japanese way,” that is *yama*, or the “Chinese way,” *san*. And this is where we find one of the most typical reading mistakes in Japanese, as the word 富士山, which means “Mount Fuji,” is pronounced *Fuji-san* and not *Fuji-yama* as we might mistakenly want to read!!

On’yomi and kun’yomi

These different ways of pronouncing a character are called *on’yomi* (reading which comes from Chinese) and *kun’yomi* (original Japanese reading.) How can we tell the word 富士山 is pronounced *Fuji-san* and not, for instance, *Fuji-yama* or *Tomishi-san* or *Tomishi-sen* or *Fūshi-yama* or any other perfectly possible reading combination for these three kanji?

The answer is: we can’t. But we have clues: when a character is on its own in a sentence, it is usually read the *kun’yomi* way, if it is accompanied by other kanji, it is usually read the *on’yomi* way. People and proper place names are usually always read the *kun’yomi* way. This rule works 90% of the times. (But careful with the remaining 10%!)

Example: the character 新 (*new*)

Take a look at this example, because it will be very helpful to understand how kanji and their *on’yomi* and *kun’yomi* readings work:

その新しい新聞はおもしろいです。

Sono atarashii shinbun wa omoshiroi desu.

That new newspaper is interesting.

sono = “that” | *atarashii* = “new” | *shinbun* = “newspaper” | *wa* = topic particle | *omoshiroi* = “interesting” | *desu* = verb “to be.”

We see the same character, 新, appears twice in the sentence but it has a different pronunciation each time. The first time it is pronounced the *kun’yomi* way, *atara(shii)*: the word *atarashii* is an adjective which means “new.” Notice that this character is on its own in the sentence. So, in keeping with the clues we have just given you, it is logical to pronounce it the *kun’yomi* way.

The second time it is read *shin*, that is, the *on’yomi* way, and it comes with another kanji (聞), which means “to hear.” 新 *shin* (“new”) and 聞 *bun* (“to hear”) together form the word 新聞 *shinbun* (“newspaper,”) which is something that “gathers new events (things that have been heard).” In this case, the two characters together form a single word. Therefore, we will pronounce them the *on’yomi* way.

Japanese and *Nihongo*

Let's analyze the word *nihongo*, which is the name given to the Japanese language. In kanji, this word is written 日本語. The first kanji, 日 *ni*, means "day," "sun." The second one, 本 *hon*, means "origin," "root," and the third one, 語 *go*, "language." In Japanese, Japan's name is *Nihon*—although it can also be read *Nippon*—, and we write it like this: 日本. And what have "sun" and "origin" got to do with Japan? Doesn't the expression "the land of the rising sun" ring a bell? So this is where it comes from. Therefore, *nihongo* means "the language of the land of the rising sun", that is, "Japanese."

Kanji are complex

Indeed, mastering kanji writing and reading represents an important challenge, since there are many similar characters, and, besides, we must bear in mind *on'yomi* and *kun'yomi* readings. There are quite easy kanji, like the one for "person" 人 (*hito*, *nin*, or *jin*, with 2 strokes), but there are also complicated ones, like the one for "machine" 機 (*ki*, of 16 strokes.) In Appendix 2, at the end of this book, you will find a small compilation with the most basic 160 kanji with their stroke order, *on'yomi* and *kun'yomi* readings, as well as several examples of compound words.

How many kanji are there?

There are technically over 45,000 or 50,000 kanji, but don't worry, "only" about 3,000 are normally used. There is a list of 1,945 kanji called *Jōyō Kanji* or "common use kanji," which are those that can be used in the press. If a kanji not included in the list is used, its reading must be given in hiragana in small characters above each character (these hiragana readings on top of the kanji are called *furigana*.)

Some easy kanji: numerals and interesting words						
一	いち	<i>ichi</i>	1	人	ひと	<i>hito</i> person
二	に	<i>ni</i>	2	男	おとこ	<i>otoko</i> man
三	さん	<i>san</i>	3	女	おんな	<i>onna</i> woman
四	よん/し	<i>yon/shi</i>	4	月	つき	<i>tsuki</i> moon, month
五	ご	<i>go</i>	5	火	ひ	<i>hi</i> fire
六	ろく	<i>roku</i>	6	水	みず	<i>mizu</i> water
七	なな/しち	<i>nana/shichi</i>	7	木	き	<i>ki</i> tree
八	はち	<i>hachi</i>	8	金	かね	<i>kane</i> money, gold
九	きゅう/く	<i>kyū/ku</i>	9	土	つち	<i>tsuchi</i> earth
十	じゅう	<i>jū</i>	10	日	ひ	<i>hi</i> day, sun
百	ひゃく	<i>hyaku</i>	100	山	やま	<i>yama</i> mountain
千	せん	<i>sen</i>	1,000	川	かわ	<i>kawa</i> river
万	まん	<i>man</i>	10,000	田	た	<i>ta</i> field

漫画例

Manga-examples

We will now see some examples of the use of kanji: the first two examples show us, specifically, the most common difficulties we will find when studying kanji. In them we will see king Slime, who can't read nor write kanji very well.

a) The error of writing an extra stroke



Autograph: しげおくんえ

Shigeo-kun e

①

Shigeo (suf.) for

For Shigeo

うちゅーの玉者スライム大玉

uchū no tamaja suraimu ootama

space POP ball person slime big ball

Great "Ball" Slime, the space ball.

Shigeo: このひと「宇宙のタマジャ」だつて!「スライムオオタマ」だつて!

kono hito "uchū no tamaja" da tte! "suraimu ootama" da tte!

this person "space pop ball person" be say! "slime great ball" be say!!

②

Hey, look! This guy's name is "Space Ball"! He's a "Great Slime Ball"!!

What is Shigeo laughing about in this example? He's laughing about Slime's mistake, who instead of writing the kanji for "king," 王, he has written the kanji for "ball," 玉. Notice how the only difference between "king" and "ball" is one single stroke, which goes almost unnoticed. What Slime really wanted to write on the autograph was "Great King Slime, space king." The kanji for 王 "king" is read ō and the kanji for 玉 "ball" is read tama.

Note: The hiragana ku in Shigeo-kun (picture 1) is written the other way around. The correct way to write it is く. Also, e, which means "for" (L.16) should be へ and not え.

Moral of the story: Be very careful with your strokes, you can't write too many and you can't leave any out, as you run the same risks as king Slime!

b) Errors when reading kanji: *on'yomi* and *kun'yomi*

Kumiko: なに？
nani?
What?

Planet: 火星
kasei
Mars



Slime: あのヒボシをよくみてよ!
ano hiboshi o yoku mite yo!

That "hiboshi" DOP well see EP
Take a good look at that "Hiboshi"!

Subject: カセイとよむのです 大王様
kasei to yomu no desu daiō-sama
"kasei" read be great king (suf.)
It says "Kasei," your Highness...

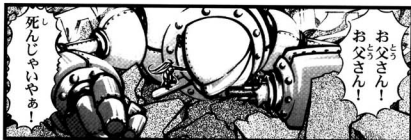
What mistake has king Slime made this time? He has misread the kanji written on the planet. Instead of using the *on'yomi* (Chinese reading), which would be the most logical reading, he has used the *kun'yomi*. Remember the clue: if a kanji is on its own, it is usually read the *kun'yomi* way, and if it comes with other kanji, it is read the *on'yomi* way. His subject has immediately realized and corrected him.

"Fire" (火) is read *hi* on its own (*kun'yomi*), and *ka* when it is combined with other kanji (*on'yomi*). "Star" (星) is read *hoshi* in *kun'yomi*, and *sei* in *on'yomi*. Therefore, 火星 *kasei*, the Japanese name for the planet Mars, literally means "fire star." In this case, the readings ヒボシ (*hiboshi*) and カセイ (*kasei*) are written in katakana to make them stand out in the sentence; here, katakana is used in a similar manner as our quotation marks.

Moral of the story: Be careful with the *on'yomi* and *kun'yomi* readings of kanji!

c) Kanji in manga

Rinrin: お父さん！お父さん！死んじやいやあ！
otōsan! otōsan! shinja iyaa!
Father! Father! Don't die!



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This panel has two easy kanji: one is "father" 父, and the other is "to die" 死. Also, we are given the *furigana* reading, something very frequent in *shōnen* and

shōjo manga (aimed at male and female teenage readers respectively who still haven't completely mastered the reading of the more difficult kanji). As we suggested in L.1, reading *shōnen* and *shōjo* manga is a good exercise to learn kanji readings.

- ① What are kanji and where do they come from?

- Write the corresponding kanji for "tree," "river," "money," and "woman." ②

- ③ What do the following kanji mean and how do you read them in Japanese: 水, 男, 山 and 火?

- What are *on'yomi* and *kun'yomi*? ④

- ⑤ When a kanji character comes with another kanji, what is its usual reading?

- When a kanji character is on its own, which reading do we use? ⑥

- ⑦ Strictly speaking, is the word "Fuji-yama" a Japanese word?

- How many kanji actually are there, and how many do we use in everyday life? ⑧

- ⑨ What is the difference between the kanji for "ball" and the kanji for "king"?

- What is *furigana* and what do we use it for? (See L.1 for more clues.) ⑩

第

4

課：日常会話集

Lesson 4: Basic expressions

In this lesson we will give a short list of basic expressions so that you will begin to feel you are studying Japanese. We already gave a very basic list in lesson 2, and some of those expressions will be repeated here, so as to further solidify concepts. But, of course, in this lesson we will learn many more new expressions.

Greetings

Here is the list of the most common greetings:

おはようございます <i>ohayō gozaimasu</i>	"Good morning" (until about 11 AM)
こんにちは <i>konnichi wa</i>	"Good afternoon" (from about 11 AM to 6 PM)
こんばんは <i>konban wa</i>	"Good evening" (from about 6 PM on)
お休みなさい <i>o-yasumi nasai</i>	"Good night" (when going to bed)

After the corresponding greeting, you can say:

お元気ですか？ <i>o-genki desu ka?</i>	"How are you?"
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And you answer to that expression with:

はい、元気です <i>hai, genki desu</i>	"I'm fine."
--------------------------------	-------------

Introducing oneself

Using this conversation as a model, we will learn how to introduce ourselves:

Person A: はじめまして <i>hajimemashite</i>	"How do you do?"
私の名前は____です <i>watashi no namae wa ____ desu</i>	"My name is ____."
よろしくお願いします <i>yoroshiku o-negai shimasu</i>	"Pleased to meet you."
あなたの名前は何ですか？ <i>anata no namae wa nan desu ka?</i>	"What's your name?"

Person B: 私の名前は____です <i>watashi no namae wa ____ desu</i>	"My name is ____."
---	--------------------

こちらこそよろしく *kochira koso yoroshiku* "Pleased to meet you (too)."

So all you need to do is put your name in the corresponding place, and you can introduce yourself in Japanese. Try to practice these sentences well, so you can make an excellent first impression.

Thank you

The most basic way of saying “thank you” is:

ありがとうございます *arigatō*

But there are many more combinations, such as this very formal one:

どうもありがとうございます

“Thank you very much.”

dōmo arigatō gozaimasu

The next one is a little less formal than the previous one:

ありがとうございます

“Thank you.”

arigatō gozaimasu

Or there is this very informal and simple one, useful in almost any situation:

どうも *dōmo*

“Thanks.”

The answer to any expression of thanks usually is:

どういたしまして *dō itashimashite*

“You’re welcome.”

Or a simpler one:

いいえ *iie*

“It’s okay.”

Asking for prices

Knowing how to ask for prices is very important to be able to survive in Japan, so this is what we will study next.

The first thing the shop assistant will say when the client comes into the shop is:

いらっしゃいませ *irasshaimase*

“Welcome.” | “Can I help you?”

Then, not being able to speak Japanese, we must point at the thing we want and say:

これはいくらですか? *kore wa ikura desu ka?*

“How much is this?”

And the shop assistant replies:

これは___円です *kore wa ___en desu*

“This is ___ yen”.

Don’t worry, we know you can’t count in Japanese yet. This will be solved in the next lesson, where we will talk about numerals.

If we find the price is all right and we want to buy something, we will say:

これをください *kore o kudasai*

“I want this, please.”

Or:

これをお願いします *kore o o-negai shimasu*

“I would like this, please.”

At that moment, you must pay the price the shop assistant has told you in the previous sentence and then he will give you what you have bought.

Farewells

Now we will say goodbye to this lesson’s theory section listing the different ways of saying “goodbye.” The best known way of saying goodbye is:

さようなら *sayōnara*

“Goodbye.”

But it is not the most usual, in fact we will seldom hear it if we go to Japan. Just like in English, similar expressions to “see you later,” or “see you” are more common than the typical “goodbye.” Combinations with *ja-mata* are very frequent:

This is the complete form and it means “Well, let’s meet again tomorrow.”

それでは (それじゃ)、また明日会いましょう *sore de wa (sore ja), mata ashita aimashō*

Here is a shorter and very common form:

じゃ、また明日 *ja, mata ashita* “Well, see you tomorrow.”

The two following much shorter forms are the most common in colloquial contemporary Japanese, that is, the spoken everyday language:

じゃね、また！ *ja ne, mata!* “Well, see you later!”

またね！ *mata ne!* “See you later!”

There is even a widely used English imported farewell:

バイバイ！ *baibai!* “Bye, bye!”

Other useful expressions

はい <i>hai</i>	“Yes.”
いいえ <i>iie</i>	“No.”
すみません <i>sumimasen</i>	“Sorry.” / “Excuse me.”
ごめんなさい <i>gomen nasai</i>	“Sorry.”
やった！ <i>yatta!</i>	“Yes!” / “I did it!”
おめでとうございます <i>omedetō gozaimasu</i>	“Congratulations!”

We will conclude the theory section in this fourth lesson, offering a list of kanji which complements the one we offered in L.3. Including both tables, we have presented you with a total of 53 basic kanji which we recommend that you study as soon as possible. Notice that the last four words in the table are formed by two kanji instead of one. You’ve made great progress!

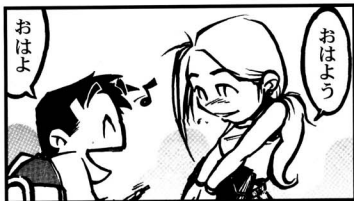
Short list of useful kanji							
何	なに	<i>nani</i>	what?	心	こころ	<i>kokoro</i>	heart
子	こ	<i>ko</i>	child	春	はる	<i>haru</i>	spring
円	えん	<i>en</i>	yen	夏	なつ	<i>natsumi</i>	summer
右	みぎ	<i>migi</i>	right	秋	あき	<i>aki</i>	fall
左	ひだり	<i>hidari</i>	left	冬	ふゆ	<i>fuyu</i>	winter
上	うえ	<i>ue</i>	up	東	ひがし	<i>higashi</i>	east
下	した	<i>shita</i>	down	西	にし	<i>nishi</i>	west
中	なか	<i>naka</i>	center	南	みなみ	<i>minami</i>	south
目	め	<i>me</i>	eye	北	きた	<i>kita</i>	north
口	くち	<i>kuchi</i>	mouth	学生	がくせい	<i>gakusei</i>	student
手	て	<i>te</i>	hand	先生	せんせい	<i>sensei</i>	teacher
耳	みみ	<i>mimi</i>	ear	学校	がっこう	<i>gakkō</i>	school
鼻	はな	<i>hana</i>	nose	大学	だいがく	<i>daigaku</i>	university

漫画例

Manga-examples

Fluently mastering basic greetings in Japanese at an early stage in your studies is very important. In the manga-examples, as usual, we will see samples of real usage of some of the most basic and useful expressions. Study them thoroughly.

a) Morning greeting



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Yui: おはよう (*ohayō*)
Tetsuya: おはよ (*ohayo*)
Good morning.

This is the morning greeting, generally used until 11 AM or noon, when it is replaced by *konnichi wa* ("good afternoon.") *Ohayō* is a colloquial simplification of the

formal expression *ohayō gozaimasu*, and is widely used in everyday conversation between friends. **Note:** Notice how Tetsuya is more concise than Yui, and doesn't pronounce the long *o*—it sounds more "masculine."

b) Afternoon greeting

Professor Shinobu: こんにちは
konnichi wa
Good afternoon.

This greeting is usually said from noon until late in the afternoon (around 6 or 7 P.M.) This is easily one of the most useful Japanese greetings there is, so memorize it as soon as possible.

Note: The syllable は is not pronounced *ha* here, which is how it should be read according to the hiragana table in L.1. Here it is pronounced *wa*. In L.16 we will gain more insight on this.



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c) Evening greeting



Guillermo March

Mary: こんにちは 王子様
konban wa ōji-sama
 Good evening, my prince.

Konban wa is the evening greeting, used from around 6 or 7 PM. Like in example b), the syllable は is pronounced *wa* and not *ha*.

Note: Regarding the other words in the example, *ōji* means “prince” and *-sama* is a honorific suffix for people’s names. We will thoroughly study these suffixes in L.15.

d) Expression of gratitude

Here we see a very common way of saying thank you: *dōmo arigatō*. There are other ways of expressing gratitude, but this is a very useful expression and it always sounds good.



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Takashi: どうもありがとう
dōmo arigatō
 thank you very much
 Thank you very much!

博士によろしく。
hakase ni yoroshiku
 doctor 10P regards
 Give the doctor my regards.

e) Farewell



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Ken: 気をつけれな
ki o tsukero na
 mind DOF take care EP
 Take care!

In its literal translation, this expression means something like “take care of your spirit.” It is actually used to say goodbye to someone, asking them to take care. Therefore, “take care” is a more exact translation. However, the expression as it is in this example is not used in contemporary colloquial language. The most usual expression, the one that you should use, is 気をつけて (*ki o tsukete*).

- ① It's 8 PM and you have to greet somebody in Japanese. What do you say?

What would the greeting be at 4 PM?

②

- ③ Introduce yourself in Japanese.

Write in Japanese the following words, and their pronunciation: "mouth", "yen," and "university."

④

- ⑤ Write at least two ways of saying thank you in Japanese.

You've done a Japanese man a favor and he says ありがとう. What do you reply?

⑥

- ⑦ How do you ask for the price?

You've made a mistake and you must apologize. What do you say?

⑧

- ⑨ Congratulate someone for an achievement, like, for example, passing an exam.

Say goodbye the Japanese way.

⑩

第

5

課: 数字

Lesson 5: Numbers

We are now going to study numbers in this lesson, something very useful for countless things, such as shopping! Get ready, because in this lesson you will need to memorize quite a few new words.

Do the Japanese use "our" numbers?

First of all, we must point out that, even though Japanese has a series of kanji which corresponds to each number and that numbers can be written in kanji, nowadays this way of representing them is not used very often. To our relief, they basically use Arabic numerals, just like us. (But, watch out, because they are pronounced the Japanese way, of course!) We are going to study the numbers with the help of three different tables. The first two show the number in Arabic, then in kanji, next in hiragana, and finally in *rōmaji*, so it is easier for you to memorize them.

Table number 1

In the first table we will see the numbers from 1 to 19, in other words, units and tens. You must memorize numbers 1 to 10 one by one. Just notice that numbers 0, 4, 7 and 9 have two different pronunciations: you can use whichever you like, they are both correct and valid.

Tens, that is, numbers from 10 to 19, are very easy if you already know the units: all you need to do is add *jū* (10) before the units. For example, number 15 is called *jū go* (ten-five). Unlike English, where "teen" is added after the number: 16 = sixteen (six-ten).

Table 1: Units and tens

0	零	れい/ゼロ	<i>rei/zero</i>	10	十	じゅう	<i>jū</i>
1	一	いち	<i>ichi</i>	11	十一	じゅういち	<i>jū ichi</i>
2	二	に	<i>ni</i>	12	十二	じゅうに	<i>jū ni</i>
3	三	さん	<i>san</i>	13	十三	じゅうさん	<i>jū san</i>
4	四	し/よん	<i>shi/yon</i>	14	十四	じゅうし/じゅうよん	<i>jū shi/jū yon</i>
5	五	ご	<i>go</i>	15	十五	じゅうご	<i>jū go</i>
6	六	ろく	<i>roku</i>	16	十六	じゅうろく	<i>jū roku</i>
7	七	しち/なな	<i>shichi/nana</i>	17	十七	じゅうしち/じゅうなな	<i>jū shichi/jū nana</i>
8	八	はち	<i>hachi</i>	18	十八	じゅうはち	<i>jū hachi</i>
9	九	く/きゅう	<i>ku/kyū</i>	19	十九	じゅうく/じゅうきゅう	<i>jū ku/jū kyū</i>

Table 2: Tens, hundreds, thousands, etc.

10	十	じゅう	jū	100	百	ひゃく	hyaku	1,000	千	せん	sen
20	二十	にじゅう	ni jū	200	二百	にひゃく	ni hyaku	2,000	二千	にせん	ni sen
30	三十	さんじゅう	san jū	300	三百	さんびゃく	san byaku	3,000	三千	さんぜん	san zen
40	四十	よんじゅう	yon jū	400	四百	よんひゃく	yon hyaku	4,000	四千	よんせん	yon sen
50	五十	ごじゅう	go jū	500	五百	ごひゃく	go hyaku	5,000	五千	ごせん	go sen
60	六十	ろくじゅう	roku jū	600	六百	ろっぴゃく	roppyaku	6,000	六千	ろくせん	roku sen
70	七十	ななじゅう	nana jū	700	七百	ななひゃく	nana hyaku	7,000	七千	ななせん	nana sen
80	八十	はちじゅう	hachi jū	800	八百	はっぴゃく	happyaku	8,000	八千	はっせん	hassen
90	九十	きゅうじゅう	kyū jū	900	九百	きゅうひゃく	kyū hyaku	9,000	九千	きゅうせん	kyū sen
10,000		一万	いちまん	1,000,000		百万	ひゃくまん	10,000,000		一千万	hyaku man
100,000		十万	じゅうまん	10,000,000		千万	せんまん				sen man

Table number 2

Now numbers start getting a bit more complicated. In this table we have tens, hundreds, thousands, and in the bottom part, the “ten-thousands.” Tens have no secret, they consist of “number + 10.” That is, number 60 is *roku jū*, “six tens” in its literal translation, and 30 is *san jū*, “three tens.”

Hundreds and thousands are just like in English. 500 is *go hyaku*, “five hundred,” 900 is *kyū hyaku*, “nine hundred,” and 2,000 is *ni sen*, “two thousand.” Pay attention to the somewhat special readings of 300, 600, 800, 3,000, and 8,000.

Let’s move onto the “ten-thousands.” What is this? It’s an expression we have made up to define the number *man*. Eastern cultures don’t have the same concept we have for large numbers. While we interpret the number 10,000 as “ten thousand,” they say this number is *1 man*. Therefore, in Japanese number 10,000 is called *ichi man*. Make sure you don’t say *jū sen*, literally “ten thousand,” because it is completely wrong in Japanese.

It is extremely easy to get confused with this number, especially when you get to larger numbers. A million in Japan is interpreted as *hyaku man*, “one hundred *man*,” and ten million as *sen man*, “one thousand *man*.”

For your reference, we will give you even larger numbers that are not in the table, but which you might come across someday: 億 *oku* (100,000,000, “one hundred million”) and 兆 *chō*, (1,000,000,000,000, “a trillion.”) For example: 三億 *san jū oku*, “three hundred million,” 三兆 *san chō*, “three trillion.”

Table number 3

In this last table we can see the composition process of a much more complex number. Watch carefully how the number is “assembled:” it isn’t particularly difficult, but you can get a little mixed up in the beginning.

Table 3: How to form complex numbers

							一	1	いち
						十	一	11	じゅういち jū ichi
					八	十	一	81	はちじゅういち hachi jū ichi
				百	八	十	一	181	ひゃくはちじゅういち hyaku hachi jū ichi
			五	百	八	十	一	581	ごひゃくはちじゅういち go hyaku hachi jū ichi
		千	五	百	八	十	一	1,581	せんごひゃくはちじゅういち sen go hyaku hachi jū ichi
	三	千	五	百	八	十	一	3,581	さんぜんごひゃくはちじゅういち san zen go hyaku hachi jū ichi
一	万	三	千	五	百	八	十	一	13,581 いちまんさんぜんごひゃくはちじゅういち ichi man san zen go hyaku hachi jū ichi
七	万	三	千	五	百	八	十	一	73,581 ななまんさんぜんごひゃくはちじゅういち nana man san zen go hyaku hachi jū ichi
				百			一	101	ひゃくいち hyaku ichi
				百		十		110	ひゃくじゅう hyaku jū
		三	千				一	3,001	さんぜんいち san zen ichi
		三	千			八	十	3,080	さんぜんはちじゅう san zen hachi jū
七	万			五	百		一	70,501	ななまんごひゃくいち nana man go hyaku ichi

To exercise our mind, we are going to give a similar example. How do you say 34,267 in Japanese? Let's see first how many *man* ("ten-thousands") there are. Since there are three, let's start from *san man*, 30,000; then we have 4 thousand (*yon sen*, 4,000). At the moment we have *san man yon sen*, 34,000.

Then, there are 2 hundreds (*ni hyaku*, 200), 6 tens (*roku jū*, 60), and finally one 7 (*nana*). If we put it all together, we find 34,267 is pronounced *san man yon sen ni hyaku roku jū nana*. It's simpler than it looks, isn't it?

Now, the other way around. How would we write in numbers something like *go man san zen roppyaku ni jū hachi*? Let's see, *go man* = 50,000, *san zen* = 3,000, *roppyaku* = 600, *ni jū* = 20, and *hachi* = 8. Therefore, the answer is 53,628. Written in kanji it would be even easier. Take a look: *go man* = 五万, *san zen* = 三千, *roppyaku* = 六百, *ni jū* = 二十 and *hachi* = 八. If we put all the kanji together, we will have 五万三千六百二十八, which is the equivalent in Japanese writing to the number 53,628.

Be careful, because Western numbers are very often combined with kanji, especially when dealing with round numbers. For example, the number 3千 *san zen* (3,000), or 500万 *go hyaku man* (5,000,000).

To find out about the price for something, we will always find the kanji 円 after a number. This character, pronounced *en*, means "yen," the Japanese currency. If an object is marked 4千円 (*yon sen en*), then we will know its price is 4,000 yen. Mastering numbers and the kanji 円 is a matter of survival!!

漫画例

Manga-examples

In the manga-examples in this lesson we have chosen somewhat difficult panels, as the Japanese level required to understand them is quite high. The recommended strategy is to look carefully at the numbers, our focus for this lesson, and leave aside the rest of the text.

a) 8 million

Rage: 帝国第六機甲軍が...

teikoku dai roku kikōgun ga...

empire sixth division armoured...

The Empire's 6th armoured division...

八百万の艦隊が...

happyaku man no kantai ga...

eight hundred *man* squadrons...

Has eight million squadrons!!



Studio Kōsen

In this manga-example we see Rage, surprised at the power of the enemy fleet. In reference to the text, the part we'd like to highlight is, surely, the number 八百万 *happyaku man*, where we have the kanji for 万 *man*, which, as you probably remember, means 10,000. If

八 *hachi* is 8, and 百 *hyaku* is 100, then, number 八百万 will be 800 times 10,000, that is, 8 million. Although its literal meaning is "8 million," the Japanese use this number to convey that some quantity is very large, non countable or infinite. It's like saying in English "a thousand and one" or "a million and one," as in the sentence "I've got a million and one things to do;" rather than giving the actual figure, we simply wish to give an exaggerated number for a more dramatic effect.

About ordinal numbers: Forming ordinal numbers in Japanese is very simple. All you have to do is place the word 第 *dai* before the number. We see Rage talks about the sixth division and she says *dai roku kikōgun*. We can find more examples in the Japanese titles which head all the lessons in this book, like, for example, the title of this lesson: 第5課: 数字 *dai go ka: sūji*. Breaking it down, we have: *dai go* = "fifth," *ka* = "lesson," *sūji* = "numeral," therefore, "fifth lesson: numbers."

b) 20 million



Guillermo March

Hashizaki: 二千万ある
ni sen man aru
 two thousand *man* there are
 Here are 20 million.

契約破棄の違約金だ
keiyaku haki no iyakukin da
 contract cancellation compensation is
 It's a compensation for the
 cancellation of your contract.

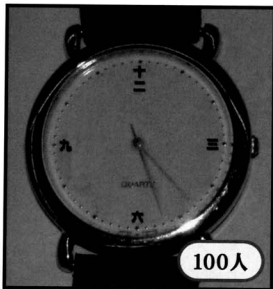
受け取りたまえ
uketoritamae
 accept (imp.)
 You must take it.

Here we see how an executive tries to obtain a singer's contract cancellation by bribing her. What we want to look at in this example is the number, 二千万 *ni sen man*, literally translated "two thousand ten-thousands" (attention to 万 = 10,000), that is, 20 million. Be very careful with the number 万 *man*, as it is very easy to get confused with.

c) A strange watch

Watch: 十二 三 六 九
jū ni san roku kyū
 twelve three six nine

Circle: 100人
hyaku nin
 One hundred people



This strange watch was the prize of a magazine drawing for its readers. It is curious how the numbers are written the Japanese way and not the Western way, as they usually are.

In addition, the small circle in the bottom right corner features an inscription with another number. Here, we see the number 100, *hyaku*, next to 人, the kanji for "person," which we studied in L.3. This means there were one hundred watches for one hundred lucky people. The way of writing the same expression using Japanese numbers would be 百人 *hyaku nin*.

- ① In everyday life in Japan, how do you usually write numbers, (kanji or Arabic numbers)?

- How do you pronounce the following numbers: 十, 八, 三 and 七? ②

- ③ How do you say the following numbers: 50, 800 and 2,000?

- What does the concept *man* stand for in Japanese? How do you pronounce these numbers in Japanese: 20,000 and 400,000? ④

- ⑤ How do you say number 34,622?

- Write number 45,853 in kanji and give its pronunciation. ⑥

- ⑦ Write in Arabic numbers the following number: 一万三千六百八十一. How do you say it in Japanese?

- Write in Japanese the figure 2,000,000 (two million). ⑧

- ⑨ To what Arabic number does the following Japanese number correspond: 4千万?

- How do you form ordinal numbers? ⑩
Give the ordinal numbers for 4 and 25.

第

6

課：年・月・日・曜日

Lesson 6: Days and months

In the previous lesson we studied numbers. Now, we are going to study the days of the week, the days of the month, and the months. You may find it hard to believe, but lessons 5 and 6 have a lot in common, so you should review the previous lesson thoroughly before you carry on.

Days of the week

The first table shows us how to say the days in Japanese. First, we have the kanji translation, then we have the hiragana one, and, finally, in case you still haven't learned this syllabary—which we highly recommend doing as soon as possible—we have the *rōmaji* transcription.

Note that all days have the 曜日 *yōbi* part in common. The reason for this is that *yōbi* means “day of the week.” The kanji before *yōbi* shows the original meaning of each of the days of the week, as you can see on the bottom part of the table. Therefore, Monday would be the “moon day (月),” Tuesday the “fire day (火),” and so on...

Days of the week			
Monday	月曜日	げつようび	<i>getsuyōbi</i>
Tuesday	火曜日	かようび	<i>kayōbi</i>
Wednesday	水曜日	すいようび	<i>suiyōbi</i>
Thursday	木曜日	もくようび	<i>mokuyōbi</i>
Friday	金曜日	きんようび	<i>kin'yōbi</i>
Saturday	土曜日	どようび	<i>doyōbi</i>
Sunday	日曜日	にちようび	<i>nichiyōbi</i>
月 moon 火 fire 水 water 木 tree 金 metal 土 earth 日 sun			

A brief remark

Remember in L.3 when we talked about kanji and their different readings according to the kanji position in the sentence and its meaning? Did you notice anything odd in the table above? That's right, the word “Sunday,” in Japanese, is 日曜日 *nichiyōbi*, and the same kanji, 日, is read both *nichi* and *bi* in the same word. The reason for this is that the same character, depending on the context, can mean “sun” and “day.” The first

time it appears (pronounced *nichi*) it refers to “sun,” and the second time (pronounced *bi*) it refers to “day.” Therefore, Sunday is “sun day.” (Hey, just like in English!)

The exact same thing happens with the character 月, which can mean “moon,” as in 月曜日 *getsuyōbi*, “moon day;” or “month,” as in 四月 *shigatsu*, literally “month number 4,” that is, “April” (as we will soon see in a couple of lines down).

Days of the month

There are no specific names for the days of the month in English, we simply say “today is the first” or “today is the twenty-fifth;” that is, we use numbers alone. In Japanese, names for the days of the month do exist, at least from one to ten. From the eleventh on, we use the corresponding number to the day of the month and all you need to do is add the word *nichi* (which in this context means “day.”) Therefore, if today were the 26th, we would say *kyō wa ni jū roku nichi desu* (“today is the 26th”) (*kyō* = today | *wa* = subject particle | *ni jū roku* = 26 | *nichi* = day | *desu* = verb to be.) For precisely this reason, you need to know the numbers very well, as we mentioned in the introduction. If you haven’t done this already, first study L.5 thoroughly.

The problem lies in days 1 to 10, with their special pronunciations which you can see on the second table (left column). Notice how the kanji are simply those which correspond to the numbers plus the kanji for day (日), but the reading for the 4th (4日) is not *yon nichi* (*yon* = 4 | *nichi* = day) but *yokka*... You have just come across one of the big obstacles in Japanese: special readings for kanji. There are some words, like those which correspond to the first ten days of the month, with special readings, and you have no choice but to learn them by heart. (Be careful! “Day 4” 四日 *yokka* / “day 8” 八日 *yōka*.)

Days of the month and months							
1	一日	ついたち	<i>tsuitachi</i>	January	一月	いちがつ	<i>ichi gatsu</i>
2	二日	ふつか	<i>futsuka</i>	February	二月	にがつ	<i>ni gatsu</i>
3	三日	みっか	<i>mikka</i>	March	三月	さんがつ	<i>san gatsu</i>
4	四日	よっか	<i>yokka</i>	April	四月	しがつ	<i>shi gatsu</i>
5	五日	いつか	<i>itsuka</i>	May	五月	ごがつ	<i>go gatsu</i>
6	六日	むいか	<i>muika</i>	June	六月	ろくがつ	<i>roku gatsu</i>
7	七日	なのか	<i>nanoka</i>	July	七月	しちがつ	<i>shichi gatsu</i>
8	八日	ようか	<i>yōka</i>	August	八月	はちがつ	<i>hachi gatsu</i>
9	九日	このか	<i>kokonoka</i>	September	九月	くがつ	<i>ku gatsu</i>
10	十日	とおか	<i>tooka</i>	October	十月	じゅうがつ	<i>jū gatsu</i>
11	十一日	じゅういちにち	<i>jū ichi nichi</i>	November	十一月	じゅういちがつ	<i>jū ichi gatsu</i>
12	十二日	じゅうににち	<i>jū ni nichi</i>	December	十二月	じゅうにがつ	<i>jū ni gatsu</i>
14	十四日	じゅうよっか	<i>jū yokka</i>				
17	十七日	じゅうしちにち	<i>jū shichi nichi</i>				
19	十九日	じゅうくにち	<i>jū ku nichi</i>				
20	二十日	はつか	<i>hatsuka</i>	What			
?	何日?	なんにち?	<i>nan nichi?</i>	month?	何月?	なんがつ?	<i>nan gatsu?</i>

From the 11th on, as we mentioned before, there is no problem, except with the 14th, which is not *jū yon nichi*, but *jū yokka*. And again with the 24th, which is pronounced *ni jū yokka*, and not *ni jū yon nichi*. Finally, pay attention to the 17th and the 19th, which are pronounced *jū shichi nichi* and *jū ku nichi* respectively, and not *jū nana nichi* nor *jū kyū nichi*, which would be the other possible reading. Oh, and the 20th has a special pronunciation too! It is *hatsuka* instead of *ni jū nichi*.

Months

At last something easy in Japanese! Indeed, the Japanese don't have month names like we do (March, July, etc.), they use numbers 1 to 12 to name them instead, followed by the word 月 *gatsu*, which means "month." Therefore, "July" is *shichi gatsu* in Japanese, that is, "seventh month." It's easy, isn't it? If you can count to 12 in Japanese, then saying the months should be no problem for you.

And to make things even easier, you can have a look at the second table in the lesson (right column), where you'll find all the names of the months. You just need to pay attention to the pronunciation of "April," "July," and "September." They are pronounced *shi gatsu*, *shichi gatsu*, and *ku gatsu*, respectively, and not *yon gatsu*, *nana gatsu*, or *kyū gatsu*, which would seem to be likely options. Remember how in the previous lesson we saw numbers 4, 7, and 9 which have two different pronunciations: here we can only use one of them.

On years

Although the Japanese recognize the Western calendar (which started in remembrance of the birth of Christ), they still use the Japanese Imperial calendar. For instance, while the Western world lived in year 2000 A.D., in Japan they lived in the year 12 of the Heisei era.

This doesn't mean they don't use our calendar in everyday life. Western influence has overcome tradition and, nowadays, "year 2000" is used as often as "year 12 of the Heisei era." However, in official documents, the tendency to almost always use the Japanese nomenclature to the detriment of the Western one is still very strong.

The obvious question is: what is the basis for the Japanese way of counting years? The answer is in the reigns of the emperors. 1989 was the first year of the Heisei era because it was then that the present emperor, Akihito, came to the throne.

To end this lesson, we will see some of the most recent eras and their emperors.

Meiji era	明治	(1868-1912)	Emperor Mutsuhito
Taishō era	大正	(1912-1926)	Emperor Yoshihito
Shōwa era	昭和	(1926-1989)	Emperor Hirohito
Heisei era	平成	(1989-)	Emperor Akihito

漫画例

Manga-examples

In this section of manga-examples we will first study a couple of manga panels, as usual; then, we will break down the characteristics of a page from a Japanese calendar. What better way to give examples for the days of the week and the months than having a look at a Japanese calendar?

a) December, 28th



The part we are interested in is, of course, the date: 12月28日 *jū ni gatsu ni jū hachi nichi*. 12月, literally “month 12,” is “December,” and 28日 is “day 28.” Thus, we have “December, twenty-eighth.”

Narrator: 12月28日

jū ni gatsu ni jū hachi nichi

12 month twenty-eight day

December, twenty-eighth

東京立川競輪場

Tōkyō Tachikawa keirin-jō

Tōkyō Tachikawa bicycle race place

Tachigawa cycle track, Tokyo

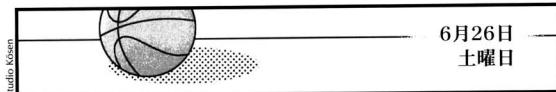
競輪GP'97 S級シリーズ

keirin GP' kyū jū nana S-kyū shiriizu

bicycle race GP'97 S class series

Grand Prix in cycling '97, S series

b) June, 26th



Sign: 6月26日

roku gatsu ni jū roku nichi

six month twenty-six day

June, twenty-sixth

土曜日

doyōbi

Saturday

Saturday

Here we have 6月26日 *roku gatsu ni jū roku nichi*, that is “June, twenty-sixth.” Notice how you say the month first, and then the day.

c) Calendar

① →	6月	木曜	← ③
	② →	7	
	6 月 JUNE	2013 平成 25 年	④ →
⑤ →	日 SUN	月 MON	火 TUE
		水 WED	木 THU
		金 FRI	土 SAT
		1	2
	3	4	5
	6	7	8
	9	10	11
	12	13	14
	15	16	17
	18	19	20
	21	22	23
	24	25	26
	27	28	29
		30	

Let's analyze one by one the elements of this calendar page:

- ① 6月 *rokugatsu*. This is June's name (its literal translation would be "sixth month.") Under the number 7 we see the exact same characters once more, but this time they come with the English translation, "June."
- ② 7 *nanoka*. This is how we read number 7 when we are talking about the day of the month (be careful, as it is one of the special readings). It also is an abbreviated form, as it would usually be written 7日, with the kanji for "day" next to it.
- ③ 木曜 *mokuyō*. This word means "Thursday." Its literal translation would be "tree day." Here we find an abbreviated form, without the kanji for "day" (日); the complete form being 木曜日 *mokuyōbi*.
- ④ 平成 25 年 *heisei ni jū go nen*. Literally translated as "year twenty-five of Heisei." Heisei is the present era's name, which started when emperor Akihito came to the throne in 1989. To avoid confusion, they also write 2013 next to it.
- ⑤ 日 月 火 水 木 金 土. These are the most abbreviated, possible forms for the days of the week. You simply write the first kanji and forget about 曜日 *yōbi*. To avoid confusion, we find the English abbreviations underneath. By the way, this calendar shows an English style week, starting with Sunday, and not Monday like in other countries.

- ① Translate into English the words 金曜日, 月曜日 and 木曜日.

- Write in Japanese the seven days of the week and indicate their readings.

②

- ③ What do the kanji 土, 火 and 木 mean?

- Why can the kanji 日 have two different readings, even in the same word, 日曜日 (*nichiyōbi*, "Sunday")?

④

- ⑤ Write in Japanese the following date: May, 15th, and indicate its reading.

- Translate into English the following date: 三月三日. How do you read these kanji?

⑥

- ⑦ Write in Japanese the twelve months of the year and indicate their readings.

- How do you say "the 6th" in Japanese? And how about "the 11th"?

⑧

- ⑨ In what year did the Heisei era begin?

- To what Western calendrical year does the year 20 of the Shōwa era correspond?

⑩

第

7

課：人称代名詞

Lesson 7: Personal pronouns

In this lesson we will slightly change our approach: Instead of studying unending (though indispensable) vocabulary lists, we will see one of the most curious characteristics of Japanese: personal pronouns. How do we say “I,” “you,” “he,” “we,” etc., in Japanese?

Before we start...

Before we start, a few important things need clarifying so this lesson can be understood. First of all, you should know Japanese is a very hierarchical language: according to the social position of the person talking and the one listening, the speaker will use certain words which he or she would never use in other situations. Further on, we will give you some examples so you can get a clearer idea.

Second, Japanese spoken by men can be quite different from that spoken by women. There are expressions, words, and constructions which a man would never use for fear of sounding effeminate, and vice versa.

Even a light understanding of these characteristics of Japanese culture is essential to get an idea of how the language works.

Isn't there a single word for “I”?

In Indo-European languages there is only one first person singular pronoun. It's the *I* in English, *yo* in Spanish, *ich* in German, *je* in French, *eu* in Portuguese, and so on. The same doesn't happen in Japanese: There is a huge variety of pronouns, both in first and second person. The third person is an exception (we will see why later).

Depending on whether you are a man or a woman, and depending on who you are

First person			
	Singular (I)	Plural (we)	
Very formal	わたくし watakushi	わたくしども watakushidomo	わたくしたち watakushitachi
Formal	私 watashi	わたしたち watashitachi	われわれ wareware
Informal	僕 あたし boku atashi ♂ ♀	僕たち ♂ bokutachi ♂ 僕ら ♂ bokura ♂	あたしたち ♀ atashitachi ♀ あたしら ♀ atashira ♀
Vulgar	俺 ♂ ore ♂	俺たち ♂ oretachi ♂	俺ら ♂ orera ♂

talking to, you will use a different personal pronoun (in the first table you have the most common ones). Here are a few simple examples of which pronoun certain people would use in certain situations:

a) A 40-year-old Osaka-born employee in an important company.

1. If he is talking to his boss: *watashi* | 2. If he is talking to his wife: *washi* (see p.60)

b) A 20-year-old girl.

1. If she is talking to her boyfriend: *atashi* | 2. If she is talking to her teacher: *watashi*

c) A 25-year-old male student.

1. If he is talking to another student: *ore* | 2. With the father of a friend: *boku*

Second person

The second person singular (“you” in English) is very similar in use to the first one. In this case, we also have terms which are used in formal situations and others in colloquial situations.

As before, we will give you a few examples:

To someone I don’t know: *anata* | A girl to a close female friend: *anta* | A boy to his girlfriend: *kimi* | A boy to a male friend: *omae*, etc.

Second person singular			
	Singular (you)	Plural (you)	
Formal	あなた <i>anata</i>	あなたがた <i>anatagata</i>	あなたたち <i>anatatachi</i>
Informal	君 ♂ <i>kimi</i>	君たち ♂ <i>kimitachi</i>	君ら ♂ <i>kimira</i>
Vulgar	お前 ♂ あんた <i>anta</i>	お前たち ♂ <i>omaetachi</i> お前ら ♂ <i>omaera</i>	あんたたち <i>antatachi</i> あんたら <i>antara</i>

But, very often, instead of the corresponding pronoun, there is a tendency to use the person’s name, title or profession of the person one is talking to. This happens even when we are talking directly to them. Let’s see some examples:

Talking to a teacher:

先生は頭がいいです *sensei wa atama ga ii desu*

You are intelligent. (Literally: “The teacher is intelligent”)

(*sensei* = teacher | *atama ga ii* = intelligent | *desu* = verb “to be”)

Talking to Mr. Tanaka:

田中さんは頭がいいです *Tanaka-san wa atama ga ii desu*

You are intelligent. (Literally: “Mr. Tanaka is intelligent”)

Although we are using the words *sensei* (“teacher”) and *Tanaka-san* (“Mr. Tanaka”), and it may seem we are talking about a third person, it is very possible that this is, in fact, a face-to-face conversation with the professor and Mr. Tanaka themselves.

Third person

The third person (“he,” “she”) is a special case. Traditionally, the Japanese don’t use the “he” or “she” pronouns much; instead, they often use the name or title of the person they want to talk about. Therefore, the sentences we just saw a few lines before (*sensei wa atama ga ii desu* and *Tanaka-san wa atama ga ii desu*) could perfectly well be sentences referring to a third person. In that case, they would take a literal meaning: “The teacher is intelligent,” and “Mr. Tanaka is intelligent.” In a sentence of this kind, the only way we can tell if the speaker is talking with the main person in the sentence (second person) or about him or her (third person) is through the context.

Still, there are third person pronouns, which are quite often used in all contexts and registers: 彼 *kare*, “he,” and 彼女 *kanojo*, “she.” Be careful with these pronouns, as they also mean, respectively, “boyfriend” and “girlfriend,” depending on the context. Take a look at this sentence:

彼女は頭がいいです *kanojo wa atama ga ii desu*

Depending on the topic of the conversation (context) or the tone in which the speaker pronounces it, it can mean both “She is intelligent” and “My girlfriend is intelligent.”

The plural and other pronouns

The first and second person plural pronouns (“we” and “you,” respectively) are very similar to the singular as far as use is concerned. You have the tables as a guide, and the examples we gave for the singular can also be applied to the plural: all you need to do is change the pronoun. As for the third person, the plural personal pronouns are 彼ら *karera*, “they,” when talking about men and 彼女たち *kanojotachi*, “they,” when talking about women.

However, apart from the list in this lesson, there are other less used pronouns, which we might come across now and then. For example:

わし *washi* (“I”) – Men over 50 (often dialectal).

あし *asshi* (“I”) – Men in very informal / vulgar situations.

オイラ *oira* (“I”) – Country men (basically used in parodies).

拙者 *sessha* (“I”) – Ancient samurai (in films, comic books, etc.).

きさま *kisama* (“you”) – Used threateningly against a rival by men.

てめえ *temee* (“you”) – Very vulgar and threatening, used by men.

A last piece of advice that a *gaikokujin* or *gaijin* (“foreigner”) eager to speak broken Japanese might find very useful is to use 私 *watashi* (“I”) and あなた *anata* (“you”) in all situations, until you have a better command of the language. For now, it is a safe way to speak which ensures you will never make a mistake. Besides, the person you are talking to will think you are most polite.

漫画例

Manga-examples

As usual, the theory section is supplemented with the manga-examples section. This time we will see the use of personal pronouns in manga, which is extremely varied.

a) First person singular: "I"

Keita: やだよ オレあんなカオになりたくないもん
ya da yo *ore anna kao ni naritakunai mon*
 unpleasant! I that kind of face don't want to become
 No way! I don't want to look like that.



Guillermo March

Suzuki: オレもだよ!!
ore mo da yo!!
 me too be EP!!!
 Me neither!

In this first section we will see two ways of saying "I." One is *boku*, used by young men in neither very formal nor very colloquial situations. The second one is *ore*, also used by men, but with a more rough and informal nuance than *boku*. Women never use these two pronouns.



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Dong: こいつは僕が殺す...
koitsu wa boku ga korosu...
 this guy I kill
 I'll kill him!

Blade: 俺は...ちがう...
ore wa... chigau...
 I wrong
 I'm wrong...



Studio Kôsen

b) Second person singular: "you"



J.M. Ken Niimura

Hara: さ...さつき お前 たばこを吸うのが...
 Sa... Satsuki omae tabako o suu no ka...
 Sa... Satsuki you tobacco smoke Q?
 Sa... Satsuki... D... do you smoke?

In this second section we will see two ways of saying "you." The first one is *omae*, exclusively used by men, since it is a rather rough and informal word which a woman would never use. The second way is *kimi*, quite informal but very common. You must be very careful when you choose a pronoun to address a second person: the safest way is to address your interlocutor using his or her name plus a suffix of respect (L.15), his or her title (professor, director, etc.), or by *anata* ("you.")

Kishiwada: 誰かね 君は?
 dare ka ne kimi wa?
 who Q? EP you? TOP
 And who are you?

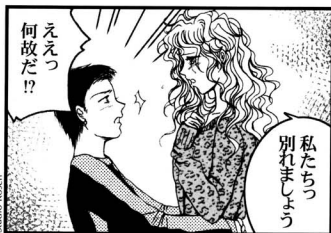
Amaterasu: 女神のアマテラスと申します!
 megami no amaterasu to mōshimasu!
 goddess Amaterasu POP I am called!!
 I am Amaterasu, the goddess.



J.M. Ken Niimura

c) First person plural: "we"

To conclude, a last example which shows us the usage of "we." The speaker is a girl and the sentence is a serious one. We keep the pronoun *watashitachi* (formal) for this type of more formal and serious circumstance.



Studio Kōsen

Girl: 私たちっ 別れましょう
 watashitachi wakaremashō
 we are going to split
 I want to split up.

Boy: ええっ 何故だ!?
 ee! naze da!?
 eh? why!?
 What? Why?!

- ① How many first and second person pronouns are there in Japanese?

What pronoun would a company executive use to talk about himself, when talking to his fellow company executives (formal situation)?

②

- ③ What pronoun would an 18-year-old woman use to refer to herself when talking with her best friend?

What pronoun would a 24-year-old man use when talking to someone superior to him, although not excessively superior (familiarity makes the situation less formal)?

④

- ⑤ What pronoun would the same man use to refer to himself when talking to his best friend?

What pronoun would the same 24-year-old man in question 4 use to refer to his girlfriend, when talking to her?

⑥

- ⑦ What pronoun would a 22-year-old woman use to refer to her best friend, when talking to her?

What two meanings can this sentence have: 竹田さんは背が高いです *Takeda-san wa se ga takai desu?* (*Takeda-san*: "Mr. Takeda," *se ga takai*: "to be tall," *desu*: "to be.")

⑧

- ⑨ Write in Japanese the words "he" and "she."

Why would a woman never use the pronouns *ore*, *boku* or *omae*, among others?

⑩

第

8

課：カタカナ特集

Lesson 8: Katakana special

We already saw in lesson 2 how the katakana syllabary basically worked; now we are going to go into this topic in greater depth, because one lesson is not enough. We recommend that you review lesson 2 as a reminder before carrying on.

The phonetic lacks of Japanese

First of all, make sure you are very familiar with the characteristics of Japanese pronunciation (L1) to be able to make good transcriptions into katakana and to interpret words written in that syllabary. Japanese has certain phonetic characteristics which make the exact transcription of foreign words almost impossible. Here you have the most distinct characteristics:

- a) Being based on a syllabic system, there are no consonants on their own: a consonant must always be followed by a vowel. The exception is *n*, which can go on its own.
- b) The sounds *l*, *x* ("ks,") *ny*, and *v* don't exist.
- c) The following combinations don't exist in "pure" Japanese: *fa*, *fē*, *fī*, *fo*, *she*, *che*, *je*, *ti*, *zi*, *di*, *tu*, *du*, *tyu*, *fyu* and *ie*.

Strategies to overcome phonetic limitations

Due to the phonetic limitations of Japanese, a transcription system for foreign words has been created, following certain more or less established rules. We will study these rules by means of questions and answers:

- 1) *What is the basis for transcribing? Pronunciation or the way the original word is written?*

It is the original pronunciation and never the way it is written. **Examples:**

コンピュータ *konpyūta*. It comes from *computer*. Since it comes from English, it is transcribed according to the English pronunciation.

オランダ *oranda*. It comes from Portuguese *Holanda* ("Holland"), so, it is transcribed according to its original Portuguese pronunciation.

- 2) *How can we transcribe a consonant on its own, if there is no such thing, except for the n?*

The solution lies in choosing the column from the katakana table which most resembles the original pronunciation, and then choosing the character which stands for that consonant + *u*. *U* in Japanese has a very weak pronunciation, so it goes almost unnoticed.

For example, to transcribe the word “crack,” notice how there are two *k* sounds on their own (they come with no vowels). To transcribe these *k* on their own, we need to go to the *k* column in the katakana syllabary and choose *k + u* (ク, *ku*). Thus, the word “crack” would become クラック *kurakku*. Another example: to transcribe the *s* sound, we need to choose the katakana ス *su*, as in “service,” which would be サービス *saabisu*.

There is only one exception to this rule: since the *tu* and *du* combinations don't exist (we find the ツ *tsu* and ヅ *zu* sounds instead) we need to use katakana ト *to* and ド *do* to transcribe the *t* and *d* sounds on their own. Examples: ヒント *hinto* (from “hint”), ベッド *beddo* (from “bed”). There are more exact but less used transcriptions for *tu* or *du*: we will see them in section 6.

3) How do we represent long sounds?

With a dash. A dash means the previous vowel is pronounced for a little bit longer than a single one. Examples: バレーボール *bareebōru* (from “volleyball”), カレー *karee* (from “curry”), ヒーター *hiitaa* (from “heater”).

4) How are double consonants represented?

We have many words in English where a consonant is pronounced more abruptly than usual: these kinds of consonants are called “double.” To represent this effect, a small ツ *tsu* character is used before the consonant to be doubled.

Examples: カーペット *kaapetto* (from “carpet”), スリッパ *surippa* (from “slipper”), ポケット *poketto* (from “pocket”).

5) How do we represent non-existent sounds?

Since these sounds don't exist in Japanese, they have to be replaced with the sound that most resembles the original pronunciation.

a) *l*: It is always replaced with *r*, which, as you will remember, always has a soft pronunciation in Japanese. Examples: ボール *bōru* (from “ball”), レンズ *renzu* (from “lens”).

b) *x* (“ks”): We will always use the double katakana クス *kusu*, as in ファックス *fakkusu* for “fax,” or ボックス *bokkusu* for “box.”

c) *ny* (*gn* in French, *ñ* in Spanish): We will see this sound in section 6 g.

f) *v*: Traditionally, the *v* sound in English words was transcribed the same way as the *b* sound, irrespective of the fact that it is pronounced as a cross between *b* and *f*. Thus, the word “violin” was transcribed バイオリン *baiorin*. In recent years, though, there is a tendency to use the katakana *u* with two little slashes (ヴ, *vu*) to represent this sound more faithfully. Unfortunately, however, both ブ and ヴ are still pronounced exactly the same way: *bu*.

To transcribe *va*, *ve*, *vi*, and *vo*, we will add a smaller *a*, *e*, *i*, or *o*, respectively, after ヴ. Thus, ヴァ *va*, ヴェ *ve*, ヴィ *vi* and ヴォ *vo*.) *Vu* will remain as it is, ヴ. Nowadays, the word “violin” is usually written as ヴァイオリン *vaiorin*.

Other examples: エヴァンゲリオン *evangerion* (from “Evangelion”), ヴェロニカ *veronica* (from “Veronica”).

6) If combinations *fa, fe, fi, fo, she, che, je, ti, di, tu, du, ye, tyu, fyū* or the sound *ny*, don't exist, how do we transcribe words containing these sounds?

There is a series of rules, which can be applied in these cases, but the most common strategy is using a katakana character plus a smaller size vowel (it can sometimes be a combination) next to it.

a) *Sounds with f*: The only character with the *f* pronunciation in the katakana table is フ *fu*. To transcribe *f* syllables + vowel (except for *u*, since we already have フ *fu*), we will use katakana フ *fu* + the corresponding vowel next to it, written in a smaller size.

Examples: ファ *fa* (*fu* + small *a*), フィ *fi* (*fu* + small *i*).

Examples in real words: ファン *fan* (from “fan”), フォント *fonto* (from “font”).

b) *She, che* and *je*: To make *she* we use katakana *shi* + small *e* (シェ), to make *che* we use katakana *chi* + small *e* (チェ) and to make *je* we use katakana *ji* + small *e* (ジェ).

Examples: チェス *chesu* (from “chess”), ジェット *jetto* (from “jet”).

c) *Ti, di*: The transcription is *te / de* + small *i* (ティ *ti*, ディ *di*).

Examples: スパゲッティ *supagetti* (from “spaguetti”), ディスク *disuku* (from “disk”).

d) *Tu, du*: These are rather special sounds because they can be transcribed in several ways. The most common way of transcribing *tu* is using katakana ツ *tsu*, as in ツアー *tsuaa* (from “tour”). We may also come across the transcription トウ (*tu* = *to* + small *u*). **Example:** トゥモロー *tumorō* (from “tomorrow”). トゥアレグ *tuaregu* (from “tuareg”).

The *du* sound is seldom used, but should we need to transcribe it and want to be as faithful as possible to the original (where a simple transcription with ド *do* would not do), we would probably use the ドウ combination (*du* = *do* + small *u*). **Example:** ドゥーリトル *dūritoru* (from “Doolittle”), ドゥオーモ *duōmo* (from “Duomo”).

e) *Tyu and fyū*: We add a small katakana ユ *yu* to チ *chi* for *tyu* (チュ), and to ヒ *hi* for *fyū* (ヒュ). **Examples:** チューバ *chuuba* (from “tuba”), ヒューズ *hyuuzu* (from “fuse”).

f) *Ye*: We write it with double katakana イエ *ie*. **Examples:** イエス *iesu* (from “yes”), イエロー *ierō* (from “yellow”), イエメン *iemen* (from “Yemen”).

g) *Ny* (*gn* in French and Italian, *ñ* in Spanish, *nh* in Portuguese): The last sound in this long list is *ny*. To transcribe this sound, we will use the character ニ *ni* plus a small ヤ *ya*, ユ *yu*, or ヨ. **Examples:** ラザーニャ *razaanya* (from “lasagna”), ニョッキ *nyokki* (from “gnocchi” pasta), ギニョール *ginyooru* (from French “gignol,” puppet).

漫画例

Manga-examples

In this manga examples section we will look at some uses of katakana and study how foreign words are transformed when becoming Japanese; most times extravagant pronunciations, far from the original one, are adopted.

a) Foreign place name



Studio Kōsen

Cindy: なにをしにブロードウエーまでいったのだろう...
nani o shi ni burōdouee made itta no darō...
 what do Broadway to go I wonder...
 I wonder why he went to Broadway...

We said in L.2 that katakana is used to transcribe non-Japanese (and non-Chinese) names of people and places. Here we have an example of a place name: Broadway. The word has been transformed into Japanese as *burōdouee*; remember the transcription must be as faithful as possible to the original English pronunciation.

b) Foreign proper name

Captain George: キャプテンジョージ!
kyaputen jōji!
 Captain George!!
 I'm Captain George!!

In this second example we have a foreign proper name transcription into Japanese. “Captain George” not being a Japanese name, we use the katakana syllabary to transcribe it. Likewise, the full name has to be adapted to the Japanese pronunciation following the rules we have studied in the previous pages. Thus, “Captain George” is transcribed as *kyaputen jōji*. Now, try writing your own name in Japanese! It is very good for practicing.



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c) Foreign expression (1)



In this example the word “stadium” is used. Notice how the Japanese word is transcribed according to the English pronunciation (スタジアム *sutajiamu*), and not to its written equivalent.

Keiko: 一郎 スタジアムの中に入るんだ！
Ichirō sutajiamu no naka ni hairu n da
 Ichirō stadium in enter
 Ichirō! Let's go into the stadium!

Ichirō: いま手が離せねえんだよ！
ima te ga hanasenee n da yo
 now hand release (neg.)
 I can't now, I'm busy!

d) Foreign expression (2)

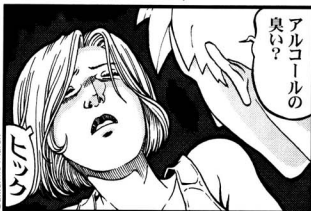
Here we see the word *sentaa*, from the English word “center.” Although Japanese has its own word for center with the same sense, 中心 *chūshin*, to the Japanese it sounds “cooler” and more “modern” if you use an English word instead.

Kurō: 目標をセンターに入れて...
mokuhyō o sentaa ni irete...
 target center put in...
 Center the target and...



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e) Onomatopoeia and foreign expression



In this manga-example we have two ways of using katakana. The first one is for the word *arukōru*, which comes from the Dutch word “alcohol.” The second, for the word *hikku*, represents the sound for hiccups, and, therefore, is an onomatopoeia (remember katakana is very often used to represent them, L.2).

Tetsu: アルコールの臭い？
arukōru no nioi?
 alcohol smell?
 I can smell alcohol...

Ryōko: ヒック
hikku
 (hiccups sound)
 Hic!

① What is the katakana syllabary used for?

Japanese syllabaries are based on consonant and vowel combinations, but is there an exception to this rule?

②

③ How do we transcribe isolated consonants into Japanese? For example, if we have to write consonant "s" in Japanese, what do we do?

If we are to transcribe consonants "t" and "d," what will we do?

④

⑤ What are double consonants and how do we represent them in katakana? Give an example.

Since "f" doesn't exist, how do we transcribe the syllable "fi" into Japanese?

⑥

⑦ How do we transcribe the syllable "ti" into Japanese?

Transcribe into Japanese the English word "American."

⑧

⑨ Transcribe into Japanese the English word "family."

Write your own name in Japanese.

⑩

第

9

課：基礎文法

Lesson 9: Basic grammar

Having seen in the previous lessons how the writing system works, as well as some of the special features of the Japanese language, we will now start exploring grammatical aspects with the most basic verb: “to be.”

The verb “to be:” present affirmative

In Japanese, the verb “to be” is です *desu* (formal), and だ *da* (informal / vulgar). Let’s start by having a look at a few very simple sentences where this verb has an essential role:

これはりんごです

kore wa ringo desu

This is an apple.

それはテーブルです

sore wa teeburu desu

That is a table.

あれはとりです

are wa tori desu

That over there is a bird.

どれがボールペンですか？

dore ga bōrupen desu ka

Which is the ball-point pen?

Verb “to be” (です)		
	Formal	Simple
Present	です <i>desu</i>	だ <i>da</i>
Past	でした <i>deshita</i>	だった <i>datta</i>
Negative	ではありません <i>de wa arimasen</i> じゃありません <i>ja arimasen</i>	ではない <i>de wa nai</i> じゃない <i>ja nai</i>
Past negative	ではありませんでした <i>de wa arimasen deshita</i> じゃありませんでした <i>ja arimasen deshita</i>	ではなかった <i>de wa nakatta</i> じゃなかった <i>ja nakatta</i>

As you can tell from the examples, the verb *desu* always goes at the end of the sentence. In Japanese the verb must always go at the end, with no exceptions. In addition, Japanese verbs don’t change according to the number of the subject. In the case of the verb “to be,” the verb will always be *desu*, its form will not change when I’m talking about myself (僕はジョンです *boku wa jon desu*, “I am John”), nor when you are talking about them (彼らはバカです *karera wa baka desu*, “they are idiots”), nor when you are talking about a thing (これはテレビです *kore wa terebi desu*, “this is a television”). Note: the “u” in *desu* is hardly pronounced. Thus, the sentence 僕はジョンです is actually pronounced something close to *boku wa jon des*.

Kosoado

You must have noticed there are very similar words in the examples: これ *kore*, それ *sore*, あれ *are* and どれ *dore*. These words respectively mean “this,” “that” (close), “that”

(far), and “which.” You’ll notice they all have the same root (*re*) and before this *re* we find the prefixes *ko-*, *so-*, *a-* and *do-*. There are several more words like these in Japanese, where the prefixes *ko-* (indicating “close to the speaker”), *so-* (“close to the listener”), *a-* (“far from both”), and *do-* (question) go before the root. For the time being, study these three groups in depth, because they will be extremely useful:

- これ *kore*, “this;” それ *sore*, “that;” あれ *are*, “that over there;” and どれ *dore*, “which.”
Example: それは犬です *sore wa inu desu*, “That is a dog.”
- この *kono*, “this x;” その *sono*, “that x;” あの *ano*, “that x over there;” and どの *dono*, “which x.” Example: この犬は大きいです *kono inu wa ookii desu*, “This dog is big.”
- ここ *koko*, “here~;” そこ *soko*, “there;” あそこ *asoko*, “over there;” and どこ *doko*, “where.” Example: あそこに犬がいる *asoko ni inu ga iru*, “There is a dog over there.”

The particle *wa*

Notice how, sometimes, after a noun we find the hiragana は *ha*. It is a very important grammatical particle which comes after a noun to indicate the “topic” in a sentence. We will devote a whole lesson to study the various particles in Japanese (L.16), because it is essential that you understand them clearly.

Note: When we find a は working as topic particle (what we are talking about in the sentence), we will pronounce it *wa*, although we write it with the hiragana *ha*.

Past affirmative

“To be” can be conjugated in the present or past, affirmative or negative, and formal or informal (check the table on the previous page). Don’t worry, it’s actually simpler than you may think: the only thing that changes is the verb form placed at the end of the sentence. Let’s see some examples; the same as we saw before, but this time in the past tense.

これはりんごでした
kore wa ringo deshita

This was an apple.

それはテーブルでした
sore wa teeburu deshita

That was a table.

As you can see, the past tense of the verb “to be” is でした *deshita*, and, like its present affirmative equivalent です *desu*, it goes at the end of the sentence. **Note:** The “i” in *deshita* is hardly pronounced. Thus, でした is pronounced “deshta” rather than “deshita.”

Present negative

Let’s look now at the negative, which is not so complicated either. It is just a question of replacing です *desu* with ではありません *de wa arimasen* or じゃありません *ja arimasen*. **Note:** *Ja arimasen* is less formal than *de wa arimasen*.

これはりんごではありません
kore wa ringo de wa arimasen

This is not an apple.

それはテーブルじゃありません
sore wa teeburu ja arimasen

That is not a table.

Past negative

The past negative form of the verb “to be” is *ではありませんでした de wa arimasen deshita* or *じゃありませんでした ja arimasen deshita* (the latter one being less formal).

これはりんごではありませんでした それはテーブルじゃありませんでした
kore wa ringo de wa arimasen deshita sore wa teeburu ja arimasen deshita

This was not an apple.

That was not a table.

Interrogative

The interrogative in Japanese is not difficult: it’s a question of placing *か ka* at the end of a sentence and using an interrogative intonation when you say it.

これはりんごですか? それはテーブルですか?
kore wa ringo desu ka? sore wa teeburu desu ka?

Is this an apple?

Is that a table?

Now, let’s introduce the word *nan* or *nani*, the kanji for which is 何. This word means “what,” and it is basic when asking questions, as we can see in the following interrogative example and its corresponding answer:

これは何ですか? それはりんごです
kore wa nan desu ka? sore wa ringo desu

What is this?

That is an apple.

Simple form (AKA: informal form / dictionary form / casual form)

To finish, we will introduce the simple form of the verb “to be,” which is used very often in conversation. It is a shortened form, used in informal situations, which you can (and must) study in the first table. Let’s see some examples:

これはりんごだった それはテーブルじゃない あれはとりではなかった
kore wa ringo datta sore wa teeburu ja nai are wa tori de wa nakatta
 This was an apple. That is not a table. That was not a bird.

Some vocabulary					
Japanese	Rōmaji	Meaning	Japanese	Rōmaji	Meaning
りんご	<i>ringo</i>	apple	ふで	<i>fude</i>	writing brush
テーブル	<i>teeburu</i>	table	パソコン	<i>pasokon</i>	computer
とり	<i>tori</i>	bird	レモン	<i>remon</i>	lemon
本 (ほん)	<i>hon</i>	book	ボールペン	<i>bōrupen</i>	ball-point pen
ばか	<i>baka</i>	idiot	うた	<i>uta</i>	song
テレビ	<i>terebi</i>	television	しゃしん	<i>shashin</i>	photo
いす	<i>isu</i>	chair	アニメ	<i>anime</i>	animation
ねこ	<i>neko</i>	cat	マンガ	<i>manga</i>	comic book
いぬ	<i>inu</i>	dog	おかね	<i>o-kane</i>	money

漫画例

Manga-examples

As usual, in the manga-examples section, we will illustrate the theory with manga panels. This time we will look at examples with the verb “to be,” in its different conjugations, and in its simple and formal forms.

a) Present affirmative form (formal)



Studio Kōsen

Ayako: そして私があなた達のコーチです
soshite watashi ga anatatachi no kōchi desu
 Then I ~~sp~~ you ~~POP~~ coach be
 I am your coach, then.

We see here the simplest form of the verb “to be:” です *desu*, the present affirmative. Remember that we hardly pronounce the “u,” and we will say something closer to “des.”

Desu is perceived as formal: we use it when talking to strangers (like here, where Ayako talks to some boys she doesn’t know), or people who are hierarchically or socially superior to us. It’s like using the “Mr.,” “Mrs.,” or “Miss” title with someone.

b) Present affirmative form (informal)

Kenji: あった！これだ！
atta! kore da!
 found! this be!
 I found it! This is it!!

We can see here two special features we have learned in this lesson. First, we have the verb “to be” in its simple present affirmative form **だ** *da*, with exactly the same meaning as **です** *desu*, but much more informal. On the other hand, we have **これ** *kore*, which means “this” and which you should learn together with **それ** *sore*, “that;” **あれ** *are*, “that over there;” and **どれ** *dore*, “which.”



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c) Present negative form (formal)



Irumi: 世の中 正しいことばかりではありません。お氣をつけて。
yo no naka tadashii koto bakari de wa arimasen. o-ki o tsukete
 world inside correct thing only not be. careful.
 Not everything in the world is good. Be careful.

Here we see the present negative form *ではありません de wa arimasen*, which means “not be.” Its simple negative form can be *ではない de wa nai* or *じゃない ja nai* (we will see this last form in most manga). In addition, we can also see the farewell expression *お氣をつけて o-ki o tsukete*, which we saw in L.4.

d) Interrogative form (formal present affirmative)

Kurō: これも 父の仕事ですか
kore mo chichi no shigoto desu ka
 this also father job be Q?
 Is this... my father's job as well?

Here we have the verb *です desu* again, this time in the interrogative. All we need to do is add the hiragana *か ka* after a sentence conjugated in any form (present / past affirmative, present / past negative, in their formal and informal versions) to make a question.



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e) Past affirmative form (informal)



Studio Köen

Anne: 大臣って 変な顔の人だった
daijin tte hen-na kao no hito datta
 Minister weird face POP person was
 The Minister was a person with a weird face.

To conclude, let's see the past form of the verb “to be” in its simple form: *だった datta*, its formal form being *でした deshita*. The simple and formal conjugations of the same verb are used depending on the context. In a conversation with friends we will use the former, and in more formal situations, the latter.

- ① In a Japanese sentence, where does the verb always go?

- ② Conjugate the past affirmative of the formal form of です *desu*.

- ③ Conjugate the present negative of the informal form of です *desu*.

- ④ Write the following words in Japanese: "television," "song," "cat," and "bird."

- ⑤ How do you form the interrogative in a Japanese sentence?

- ⑥ Translate into English the following sentence: これはしゃしんではありません *kore wa shashin de wa arimasen*.

- ⑦ Translate into English the following sentence: あれはとりじゃなかった *are wa tori ja nakatta*.

- ⑧ Translate into both formal and informal Japanese the following sentence: "This was a manga."

- ⑨ What is the meaning of the following words: これ *kore*, それ *sore*, あれ *are* and どれ *dore*?

- ⑩ Which form of the verb "to be" will we use in a conversation with our best friend, です *desu* or だ *da*?

第10課：日本の季節

Lesson 10: The four seasons

This lesson deals with the four seasons and the different meteorological phenomena, so you will have to learn lots of words, with which to increase your Japanese vocabulary. However, don't forget in Appendix IV you have a full list of all the vocabulary that appears throughout the lessons.

Meteorological situation in Japan

As an introduction, let's first have a look at the geographical and meteorological situation in Japan, so you can get a general idea. Japan, pronounced 日本 *Nihon* or *Nippon* in Japanese, is situated in the planet's northern hemisphere, and that means the seasons follow the same order as in the northern States of America or the UK, that is, in July and August it is summer, in January and February it is winter, etc.

Japan is situated in an area of great meteorological activity; therefore, the four seasons are clearly marked, and there are seasons with heavier rain than others, seasons of high humidity, etc. Besides, you probably know Japan is in one of the areas with the most tectonic activity on the Earth, and this means there's a great risk of earthquakes (地震 *jishin*).

With regard to temperatures (温度 *ondo*), we will point out that Japan, being a group of islands covering a long distance from the north (北 *kita*) to south (南 *minami*), has many meteorological changes.

For example, 北海道 *Hokkaidō* – the northernmost island – has an almost Siberian climate, extremely cold in winter and very cool summers, whereas the 沖縄 *Okinawa* archipelago – the group of islands in the southern end of Japan – has an almost tropical climate.

Climate

Besides 北海道 *Hokkaidō*, the other three large, main islands of Japan (本州 *Honshū*, 四国 *Shikoku*, and 九州 *Kyūshū*), have a varied climate depending on the latitude. However, generally speaking, it is similar to the northern states of the US. Winters (冬 *fuyu*) are moderately cold, and summers (夏 *natsu*) are very hot.

For example, in 京都 *Kyōto*, a city situated more or less in the center of Japan – in the middle of the largest island of *Honshū* – summers are very hot (the temperature easily reaching 97-98 °F), and very sultry (蒸し暑い *mushiatsui*), due to great atmosphere

humidity. Winters in the valley of Kyoto are cold and temperatures below freezing point are not unusual. By the way, they use degrees centigrade, or Celsius (°C), in Japan and not Fahrenheit, like in the US.

Meteorological peculiarities

In Japan, the four seasons, spring (春 *haru*), summer (夏 *natsu*), fall (秋 *aki*), and winter (冬 *fuyu*), are very different, and each has its own peculiarity. It is very cold (寒い *samui*) in winter, cherry blossoms (桜 *sakura*) flower in spring, it is very hot (暑い *atsui*) in summer, and, in autumn, the leaves of the trees (especially all maple trees) take on red, orange and yellow tones, the so-called 紅葉 *kōyō* or *momiji*.

Rain and snow

It rains quite often in Japan, that is why they hardly ever have water restrictions, in spite of the Japanese indulging in お風呂 *o-furo* — a daily bath drawn of a lot of water in order to fill a very deep bathtub.

There are two months when it rains (rain: 雨 *ame*) especially often: June and September. From mid-June to mid-July, they have the rainy season (梅雨 *tsuyu* or *baiu*): throughout a full month it rains almost every day. September is the typhoon (台風 *taifu*) season, with heavy storms and torrential rains.

With regard to snow (雪 *yuki*), we will just mention that it doesn't snow much in the area facing the Pacific Ocean (the East coast, where the largest cities are), while in Hokkaidō and the area facing the Sea of Japan (West coast) it snows very heavily during the winter months.

Meteorological vocabulary					
Japanese	Rōmaji	Meaning	Japanese	Rōmaji	Meaning
冬	<i>fuyu</i>	winter	日	<i>hi</i>	sun
春	<i>haru</i>	spring	星	<i>hoshi</i>	star
夏	<i>natsu</i>	summer	月	<i>tsuki</i>	moon
秋	<i>aki</i>	fall	梅雨	<i>tsuyu / baiu</i>	rainy season
寒い	<i>samui</i>	cold	嵐	<i>arashi</i>	storm
涼しい	<i>suzushii</i>	cool	雲	<i>kumo</i>	cloud
暑い	<i>atsui</i>	hot	晴れ	<i>hare</i>	sunny
暖かい	<i>ataakai</i>	warm	くもり	<i>kumori</i>	cloudy
風	<i>kaze</i>	wind	きり	<i>kiri</i>	fog
台風	<i>taifu</i>	typhoon	ひょう	<i>hyō</i>	hail
雨	<i>ame</i>	rain	紅葉	<i>kōyō / momiji</i>	autumn leaves
雪	<i>yuki</i>	snow	桜	<i>sakura</i>	cherry blossom

These two sentences could be useful:

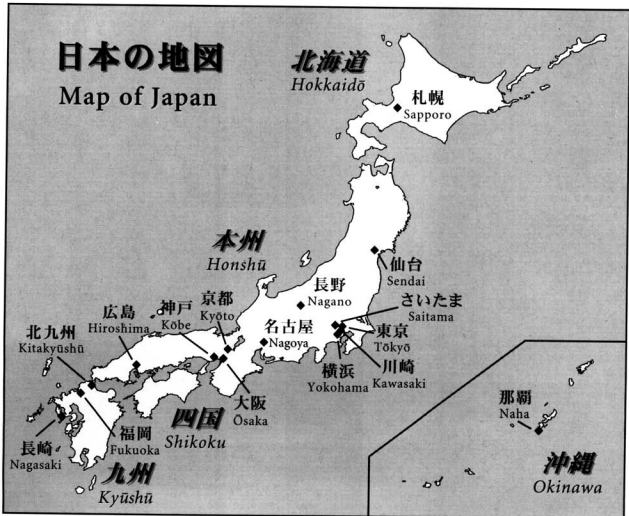
今日は雨が降っています *kyō wa ame ga futte imasu*, "It's raining today."

今日は雪が降っています *kyō wa yuki ga futte imasu*, "It's snowing today."

Some geography

To end the theory section of this lesson, we will talk about Japanese geography so we can have an idea of the layout of the country and where its main cities are. Japan (日本 *Nihon* or *Nippon*) is a country formed by almost 7,000 islands, but there are four which are by far the largest and most important ones: 本州 *Honshū*, 北海道 *Hokkaidō*, 九州 *Kyūshū* and 四国 *Shikoku* from largest to smallest, respectively. In addition, the archipelago stems down south, where we will find the Okinawa 沖縄 Islands.

Honshū is the largest island and that is where we find most of the main cities. In fact, only two of the eleven cities with a population over a million are not in *Honshū*: they are 札幌 *Sapporo*, in *Hokkaidō*, and 福岡 *Fukuoka*, in *Kyūshū*. The other cities with a population over one million are 東京 *Tōkyō*, 横浜 *Yokohama*, 大阪 *Ōsaka*, 名古屋 *Nagoya*, 神戸 *Kōbe*, 京都 *Kyōto*, 川崎 *Kawasaki*, 広島 *Hiroshima* and さいたま *Saitama*. However, 北九州 *Kitakyūshū* (in *Kyūshū*) and 仙台 *Sendai* (in *Honshū*) are close to reaching the million number mark.



漫画例

Manga-examples

Let's now move onto the manga-examples section, where we will see manga panels with vocabulary related to meteorology and geography. It is always good practice to see in real usage what we have just studied.

a) Snow



Guillermo March

Jack: その年の最初の雪が降り始めた...
sono toshi no saisho no yuki ga furihajimeta...
 that year first snow start falling...
 The first snowfalls of that year had begun...

In this example we have the word 雪 *yuki*, which means "snow," and together with it the construction which would be the equivalent in English to the verb "to snow." 雪が降る *yuki ga furu*, literally "snow falls." We see here a somewhat different form, 雪が降り始めた *yuki ga furihajimeta*, "to start snowing." The suffix *hajimeru* is placed after a verb to add the nuance of "to start to."

b) I'm cold

John: どうしたジェシカ?
dōshita jeshika?
 what is the matter Jessica?
 What's the matter, Jessica?

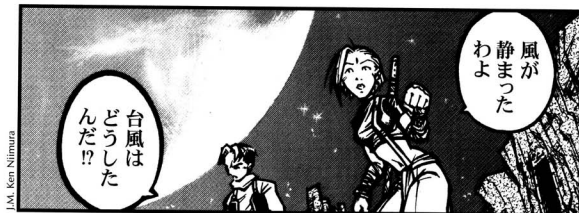
Jessica: ううん なんだか寒いだけ
uun nanda ka samui dake
 nothing a little bit cold just
 Nothing, I'm just a little bit cold.



Studio Kōsen

We have here the word 寒い *samui*, a very common adjective, which means "cold." Study this useful word well, together with its opposite, 暑い *atsui*, "hot;" they may help you strike up a conversation. For example: A 寒いですね *samui desu ne* ("It's cold, isn't it?") is a good way to establish contact with someone.

c) Wind and typhoon



Chieko: 風が静まったわよ
kaze ga shizumatta wa yo
 Wind calm down EP EP
 The wind has died down.

Takuya: 台風はどうしたんだ! ?
taifū wa dōshita n da!?
 typhoon TOP what happened! ?
 What happened to the typhoon?!

In this example we have two words related to the weather: they are 風 *kaze*, “wind,” and 台風 *taifū*, “typhoon.” Talking about the wind, the word 神風 *kamikaze* (literally “divine wind”) probably sounds familiar to you: this word came into being towards the end of the 13th century to name the very timely gales and sudden storms which frustrated both attempts to invade Japan by Kublai Khan’s Mongolian army fleet.

d) Some geography

Keita: サッポロラーメン 食べたい。できれば 家族そろって北海道へ...
sapporo raamen tabetai. dekireba kazoku sorotte hokkaidō e...
 Sapporo rāmen eat want. if I could family gather Hokkaidō to...
 I’d like to eat Sapporo rāmen. If I could,
 I’d go with my family to Hokkaidō...



In this last example we will review Japanese geography. Here Keita is talking about サッポロ Sapporo rāmen (*rāmen* are very popular noodles, and the typical specialty from Sapporo is delicious). Then, Keita talks about going to 北海道 Hokkaidō. If you take a look at the map in the theory section, you’ll notice Hokkaidō is the largest island north of Japan, and that its capital is 札幌 Sapporo, a city with a population of almost two million.

- ① In which hemisphere is the Japanese archipelago?

List the four seasons in Japanese.

②

- ③ What is peculiar about June in Japan, meteorologically speaking?

Write the following words in Japanese: "wind," "cold," "moon," and "star."

④

- ⑤ Write the pronunciation of the following words and their translation into English: 雪, 嵐, 暑い and 桜.

How many islands form the Japanese archipelago? Which are the most important?

⑥

- ⑦ How do we say "It's raining today" in Japanese? And how about "It's snowing today"?

Write at least 3 names of Japanese cities with a population of over a million.

⑧

- ⑨ What is the climate like in Hokkaidō? And in the Okinawa Islands?

Give a strategy to start a conversation with a stranger in Japan in the middle of August.

⑩

第 11 課：名詞

Lesson 11: Nouns

We are going to deal some more with grammar in this lesson, although it will not be very difficult, since nouns in Japanese are quite simple. We will also take this opportunity to add some more vocabulary to your stock, which you will be needing from now on!

Japanese nouns

As you know, a noun is a word used to refer to a person, place, thing, or a concept. It is important to know as many nouns as possible: without them, we would not be able to refer to specific things, such as “head,” “road,” “pen,” etc., nor could we refer to abstract concepts, such as “happiness,” “love,” or “sadness.” Needless to say, nouns are the basis of the vocabulary of any language and the more you learn, the more ideas you will be able to express in Japanese. But don’t forget the grammar! There is no point in knowing lots of words without being able to connect them coherently.

What is so special about Japanese nouns for us to devote a whole lesson to them? First, talking about nouns we can learn a great deal of vocabulary in Japanese, something which is now absolutely necessary. Second, we must discuss a few characteristics about Japanese nouns which make them different to English nouns.

Differences

The most obvious difference between English and Japanese nouns is that the latter have neither gender (masculine / feminine) nor number (singular / plural). To give a clear example, we will say that the English words “boy,” “boys,” “girl,” and “girls” are equivalent to the Japanese word 子 *ko*, without distinction between one or more, male or female. This may seem surprising, but once you get used to it, it’s rather simple, because you don’t need to worry about the correct way to express something when there is one or several, or when it is male or female. Japanese nouns never change.

This peculiarity makes Japanese nouns at the same time easy to master (because they don’t change) and difficult to interpret (because we don’t know beforehand whether we are being told about one or several of some male or female thing).

To get a clearer idea, look at the sentence これは子です *kore wa ko desu*. This sentence can have up to four different meanings: a) “this is a boy,” b) “this is a girl,” c) “these are boys,” and d) “these are girls.”

Don't people get confused?

Yes, of course, this special feature of Japanese can lead to confusions. If we want to specify whether something or someone is male or female, or whether there is one or several, we will have to make a more complex sentence. Thus, the following sentences correspond to the sentences we have just seen (a, b, c, and d):

a) これは男の子が一人です
kore wa otoko no ko ga hitori desu
This is a boy.

c) これは男の子が五人です
kore wa otoko no ko ga go nin desu
These are five boys.

b) これは女の子が一人です
kore wa onna no ko ga hitori desu
This is a girl.

d) これは女の子が五人です
kore wa onna no ko ga go nin desu
These are five girls.

But, in fact, this kind of sentence is not generally used, except in very extreme situations where determining gender or number is absolutely necessary. Usually, the context will clarify what we are talking about.

When you finish this lesson, and you have learned how the so-called “counters” work (see the following page), try forming your own sentences with the vocabulary list of animal, fruit and vegetable names we give you in the table below. You can use as a base the sentences we have just studied.

Animals, fruits and vegetables					
Japanese	Rōmaji	Meaning	Japanese	Rōmaji	Meaning
犬	<i>inu</i>	dog	バナナ	<i>banana</i>	banana
猫	<i>neko</i>	cat	りんご	<i>ringo</i>	apple
鳥	<i>tori</i>	bird	なし	<i>nashi</i>	pear
馬	<i>uma</i>	horse	すいか	<i>suika</i>	watermelon
牛	<i>ushi</i>	cow / bull	オレンジ	<i>orenji</i>	orange
さる	<i>saru</i>	monkey	みかん	<i>mikan</i>	mandarin
うさぎ	<i>usagi</i>	rabbit	いちご	<i>ichigo</i>	strawberry
羊	<i>hitsuji</i>	sheep	レモン	<i>remon</i>	lemon
へび	<i>hebi</i>	snake	もも	<i>momo</i>	peach
ぶた	<i>buta</i>	pig	トマト	<i>tomato</i>	tomato
魚	<i>sakana</i>	fish	じゃがいも	<i>jagaimo</i>	potato
くま	<i>kuma</i>	bear	たまねぎ	<i>tamanegi</i>	onion
あり	<i>ari</i>	ant	レタス	<i>retasu</i>	lettuce
ライオン	<i>raion</i>	lion	ピーマン	<i>piiman</i>	green pepper
ぞう	<i>zō</i>	elephant	きのこ	<i>kinoko</i>	mushroom
しか	<i>shika</i>	deer	にんにく	<i>ninniku</i>	garlic
とら	<i>tora</i>	tiger	かぼちゃ	<i>kabocha</i>	pumpkin
りゅう	<i>ryū</i>	dragon	まめ	<i>mame</i>	bean

Counters

This brings us to: how to count things in Japanese. Notice how in the previous sentences we used the word 人 (*nin*, with the exceptions of *hitori* –1 person–, and *futari* –2 people). This is what we call a “counter.” The use of counters is as follows: “thing that must be counted + particle *ga* + number + counter + verb.” For example:

これは紙が三枚です

kore wa kami ga san mai desu

These are three sheets of paper.

kami = paper | *san* = 3 | *mai* = counter

There are many counters and they change depending on the properties of the things we wish to give the number of. In L.25 we will make a more comprehensive study of counters, but for the time being, we give you some of them here:

人 *nin* for people

枚 *mai* for flat things

匹 *hiki* for small animals

本 *hon* for long things

台 *dai* for machines

冊 *satsu* for books, magazines, etc.

To conclude, we recommend that you thoroughly study the two vocabulary tables we offer in this lesson: learning all these words will give you enough basic vocabulary to be able to form your own sentences in the following lessons.

A few nouns					
Japanese	Rōmaji	Meaning	Japanese	Rōmaji	Meaning
くるま	<i>kuruma</i>	car	レストラン	<i>resutoran</i>	restaurant
じてんしゃ	<i>jitensha</i>	bicycle	おかし	<i>o-kashi</i>	a sweet
カメラ	<i>kamera</i>	camera	おちゃ	<i>o-cha</i>	tea
しんぶん	<i>shinbun</i>	newspaper	コーヒー	<i>kōhii</i>	coffee
たばこ	<i>tabako</i>	tobacco	ごはん	<i>gohan</i>	cooked rice
きって	<i>kitte</i>	stamp	こめ	<i>kome</i>	raw rice
えんぴつ	<i>enpitsu</i>	pencil	パン	<i>pan</i>	bread
ボールペン	<i>bōrupen</i>	ball-point pen	スープ	<i>sūpu</i>	soup
きょうしつ	<i>kyōshitsu</i>	classroom	うた	<i>uta</i>	song
にわ	<i>niwa</i>	garden	えいが	<i>eiga</i>	movie
たてもの	<i>tatemono</i>	building	てがみ	<i>tegami</i>	letter
びょういん	<i>byōin</i>	hospital	やすみ	<i>yasumi</i>	rest
トイレ	<i>toire</i>	toilet	パーティー	<i>paatii</i>	party
いえ	<i>ie</i>	house	ざっし	<i>zasshi</i>	magazine
かみ	<i>kami</i>	paper	あさ	<i>asa</i>	morning
にく	<i>niku</i>	meat	ひる	<i>hiru</i>	noon
くだもの	<i>kudamono</i>	fruit	ゆうがた	<i>yūgata</i>	evening
やさい	<i>yasai</i>	vegetables	よる	<i>yoru</i>	night

漫画例

Manga-examples

As an introduction to these manga-examples, it's worth knowing that nouns are usually written in kanji, and since their form never changes, they are the easiest words to look up in a dictionary.

a) "Tear" and "blood"

Yūsuke: 血の... 涙
chi no... namida
 blood POP tear
 Tears of... blood.

In this example we find two nouns, 血 *chi* ("blood") and 涙 *namida* ("tear"). As we can see, it doesn't say whether there is one tear or there are several, but we can almost tell for certain there are more than one, hence the translation in the plural form. We also find the particle の *no*, used to show "possessive" and which we will study in L.16.



J.M. Ken Niimura

b) "Heart" and review of lesson 7

Kamada: おまえの心臓よ!!
omae no shinzō yo!!
 you POP heart EP!!
 It's your heart!!

We will take the chance to review L.7: take a look at the word おまえ *omae*. This pronoun means "you," but it has a superiority nuance: the speaker feels superior to the hearer (so, this is something we should refrain from using). On the other hand, we have the noun 心臓 *shinzō*, which means "heart," and the particle の *no* appears again. The ending particle よ *yo* is used to emphasize the sentence (L.17).



Guillermo March

c) Several nouns

Kudō: 歯向かうヤツを殺す!!
hamukau yatsu o korosu!!
 Defy person POP kill!!
 I'll kill whoever defies me!!

酒と女と悦楽の日々!!
sake to onna to etsuraku no hibi!!
 alcohol & woman & pleasure POP day after day!!
 A life of drink, women, and pleasure!!



We see here some more nouns, like ヤツ *yatsu* (“person,” in a vulgar sense, more or less equivalent to “guy”), 酒 *sake* (“any alcoholic drink” in the broad sense, or “Japanese sake” in the limited one), 女 *onna* (“woman”), 悦楽 *etsuraku* (“pleasure”), and 日々 *hibi* (“day after day”). Notice how we have translated the word 女 *onna* as “women,” in plural. First of all, in a sentence like this one, an English speaker would talk about “women,” and not about only one woman. Secondly, the picture itself gives us a clue (we see two women), and so, everything points out to the fact that the speaker is talking about more than one woman: hence the translation in plural.

d) People counter

Mai: おそらく...『七人の使者』
osoraku... «shichinin no shisha»
 ...maybe... “seven people POP messenger”
 They might be... “The 7 messengers.”

In this example we have a couple of interesting things. First of all, the counter 人 *nin*, which, together with 七 *shichi* (“seven”), forms the word 七人 *shichinin*; that is, “seven people.” Second, the example talks about 使者 *shisha* (“messenger”). Therefore, 七人の使者 *shichinin no shisha* means “seven messengers.” This is a very clear example of the use of counters. Finally, take a look at the form of the quotation marks: 「 and 」 or 『 and 』, totally different from those we use in English.



- ① What are the main special features of Japanese nouns? How do they differ from English nouns?

Translate these words into English: たばこ, あり, たてもの, きのこ and スープ, and give their Japanese pronunciation in *rōmaji*.

②

- ③ Translate the following words into Japanese: "fish," "elephant," "cooked rice," and "noon."

Translate the following words into English: くるま, 血, トマト, えんびつ and 酒, and give their Japanese pronunciation in *rōmaji*.

④

- ⑤ Translate the following words into Japanese: "class," "garden," "orange," "snake," "night," and "tear."

Translate the following sentence into English: それはざっしです *sore wa zasshi desu*. (Hint: you might need to review lesson 9.)

⑥

- ⑦ Translate the following sentence into Japanese: This is a watermelon. (Hint: lesson 9.)

Translate the following sentence into English: あれはバナナでした *are wa banana deshita*.

⑧

- ⑨ When we have a Japanese noun, how can we tell we are talking about one or more, feminine or masculine?

What are counters and what do we use them for?

⑩

第12課：何時ですか？

Lesson 12: What's the time?

In this lesson, we will learn how to tell the time and some derivative expressions. As you might have deduced, this topic has a lot to do with numbers, so we highly recommend that you thoroughly review L.5 before moving on into this lesson.

Some special readings

First, you must study the table on the third page of this lesson, carefully reading those words in bold type: these words have irregular readings. For example, the kanji 四時 is pronounced *yo ji* and not *yon ji* or *shi ji*, which would be other possible options (L.5). Likewise, 六分 is pronounced *roppun* and not *roku fun*.

Especially in the case of the kanji 分, we must point out its basic reading is *fun*, but in certain cases, due to phonetical reasons, it is pronounced *pun*. This is the case with 1 分, 3 分, 4 分, 6 分, 8 分 and 10 分, which are respectively pronounced *ippun*, *san pun*, *yon pun*, *roppun*, *happun*, and *juppun* / *jippun* (10 分 has two valid readings).

Learning the correct pronunciations of the kanji for hours and minutes is difficult, since there are many exceptions you need to learn by heart.



今、八時です
ima, hachi ji desu
It's now eight o'clock



今、五時十五分すぎです
ima, go ji jū go fun sugi desu
It's now a quarter past five



今、三時半です
ima, san ji han desu
It's now half past three



今、十一時十五分まえです
ima, jū ichi ji jū go fun mae desu
It's now a quarter to eleven

Telling the time

Telling the time in Japanese is really very easy: there are only a few points to bear in mind, and they aren't necessarily essential. We will explain why shortly.

When someone asks for the time, the best way to start your answer is with 今 *ima*, which means "now." Then you tell the time, and finish with the verb です *desu*, which, as you probably remember, means "to be" (L.9).

Now look at the first clock on the previous page so we can practice telling the o'clock times, which is very simple and, needless to say, very useful. You only have to follow the pattern 今、X時です *ima, x ji desu*, replacing "x" with a number. For example: 今、九時です *ima, ku ji* means "it is now nine o'clock."

Other constructions

There are three other basic constructions: half past, a quarter past, and a quarter to. Look at the illustration of the clocks once more to understand the explanation in a more visual way.

Half past: To say "It's half past x," all we need to do is add 半 *han* after 時 *ji*. Thus, the basic pattern will be: 今、X時半です *ima, x ji han desu*. Example (3:30): 今、三時半です *ima, san ji han desu*, "It is now half past three."

A quarter past: To say "It's a quarter past x," we add 十五分すぎ *jū go fun sugi* after 時 *ji*, so the basic pattern will be 今、X時十五分すぎです *ima, x ji jū go fun sugi desu*. Example (12:15): 今、十二時十五分すぎです *ima, jū ni ji jū go fun sugi desu*, "It is now a quarter past twelve."

A quarter to: To say "It's a quarter to x," we add 十五分まえ *jū go fun mae* after 時 *ji*, so the basic pattern is 今、X時十五分まえです *ima, x ji jū go fun mae desu*. Example (6:45): 今、七時十五分まえです *ima, shichi ji jū go fun mae desu*, "It is now a quarter to seven."

Some information to better understand these constructions: 半 *han* means "half," すぎ *sugi* means "to exceed," and 前 *mae* means "before." This way it is easier to understand, isn't it?

Still simpler

Actually, none of what we have just explained is essential, since, like in English, you can always just say "it's x y (minutes)."

For example, at 6:30 you can either say 六時半です *roku ji han desu* ("It is half past six") or 六時三十分です *roku ji san juppun desu* ("It is six thirty"). This way, it is simpler, and you only need to master the numbers to get out of it. Examples:

今、二時十二分です *ima, ni ji jū ni fun desu*, "It is now two twelve."

今、十時五十七分です *ima, jū ji go jū nana fun desu*, "It is now ten fifty-seven."

Sample conversation

Let's now have a look at a simple conversation, which you can use as an example:

A: すみませんが...

sumimasen ga...

Excuse me...

B: はい、何でしょうか?

hai, nan deshō ka?

Yes, can I help you?

A: 今、何時ですか?

ima, nan ji desu ka?

What's the time, please?

B: ええ...今、X時Y分です

ee... ima, x ji y fun desu

Mmm... It's now x y.

A: ありがとうございます

arigatō gozaimasu

Thank you very much.

B: どういたしまして

dō itashimashite

You're welcome.

Hours 時 (<i>ji</i>)		Minutes 分 (<i>fun</i>)	
一時	<i>ichi ji</i>	一分	<i>ippun</i>
二時	<i>ni ji</i>	二分	<i>ni fun</i>
三時	<i>san ji</i>	三分	<i>san pun</i>
四時	<i>yo ji</i>	四分	<i>yon pun</i>
五時	<i>go ji</i>	五分	<i>go fun</i>
六時	<i>roku ji</i>	六分	<i>roppun</i>
七時	<i>shichi ji</i>	七分	<i>nana fun</i>
八時	<i>hachi ji</i>	八分	<i>happun</i>
九時	<i>ku ji</i>	九分	<i>kyū fun</i>
十時	<i>jū ji</i>	十分	<i>jūppun/jippun</i>
十一時	<i>jū ichi ji</i>	十一分	<i>jūippun</i>
十二時	<i>jū ni ji</i>	十二分	<i>jū ni fun</i>
何時?	<i>nan ji?</i>	何分?	<i>nan pun?</i>

Special readings in bold type

This conversation could easily be taking place right now anywhere in Japan. All you need to do is change the x and y for the corresponding hour and minutes, and you will be able to calmly tell the time. Give it a try!

Take a look, anyway, at how to ask for the time, because you will find this useful too: 今、何時ですか? *ima, nan ji desu ka?* "What's the time (now)?"

AM and PM

To conclude, you will probably wonder how to tell whether we are referring to morning or afternoon time. There are two strategies for this.

The first is using the twenty-four hour nomenclature. For example, if we want to say 6:00 PM, we can say 今、十八時です *ima, jū hachi ji desu*, "It is now eighteen hours." However, the most common strategy by far, is using the time adverbs 午前 *gozen* or 朝 *asa* ("morning," from 5 to 11 AM), 昼 *hiru* ("noon," 12 PM), 午後 *gogo* ("afternoon," from 1 PM till evening), 夕方 *yūgata* ("evening"), 夜 *yoru* ("night," from evening to 12 AM), and 深夜 *shin'ya* ("dawn," from 1 to 4 AM), together with the particle の *no*, just before telling the time. Examples:

今、午前の9時半です *ima, gozen no ku ji han desu*, "It is now half past nine in the morning."

今、深夜の3時です *ima, shin'ya no san ji desu*, "It is now three o'clock at dawn."

漫画例

Manga-examples

Now, we will use the manga-examples to review what we have studied in the previous pages, and to broaden our minds and have a look at a more colloquial way of telling the time.

a) 3:30

Kei: 3時24分...タイムリミットは3時半... それまでにやらなきゃ...
san ji ni jū yon pun... taimu rimitto wa san ji han... sore made ni yaranakya...
 3 h 24 min.... time limit 3 hour half... then before do...
 It's 3:24... The time limit is half past 3.. It must be done by that time...



Guillermo March

In this example we have two times, 3時 24分 *san ji ni jū yon pun* ("3:24") and 3時半 *san ji han* ("half past 3"). In the second case, we could also say 3時30分 *san ji san juppun* ("3 thirty"). Notice, too, the word タイムリミット *taimu rimitto*, which comes from the English word "time limit" (L.2 and 8).

b) 6:10

Shunsuke: 6時10分を指していたよ
roku ji juppun o sashite ita yo
 six hours indicate EP
 The time was 6:10.

Shunsuke is talking about a clock, that's why she uses the verb 指す *sasu*, which means "to point" or, in this context, "to tell the time (the clock hands)." The time indicated is 6時10分 *roku ji juppun* ("six and ten minutes"), but, without knowing the context, we can't tell whether it is morning or afternoon time.



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c) "What's the time?"

Hiroshi: そうだ 今何時だ!?
sō da ima nan ji da!?
 that be now what time be!?
 That's right! What's the time?!

Miyuki: 12時10分よ!
jū ni ji juppun yo!
 12 hours 10 minutes EP!
 It's 10 past 12!



We will use this example to illustrate two of the points we saw in the theory pages.

The first point is how to ask the time: We have already seen the formal way, that is, 今、何時ですか? *ima, nan ji desu ka?* However, in this example, Hiroshi uses the informal way (slightly rough, but OK among friends), 今 何時だ? *ima nan ji da?* Notice how he uses だ *da*, the simple form of the verb です *desu* ("to be," L.9), used to imply "familiarity" with the interlocutor.

The second point to mention in the example is Miyuki's answer: 12時10分 *jū ni ji juppun*, "10 past 12." As you can see, knowing the numbers (L.5) is essential to be able to tell the time.

d) The two "afternoons" in Japanese

Sayoko: よっしゃ! 午後の3時にしよう!!
yossha! gogo no san ji ni shiyō!!
 OK! afternoon POP 3 hours to decide on!
 OK! Let's do it at 3 o'clock in the afternoon!

Our last example, besides giving a new usage of how to tell the time (in this case, 3時 *san ji*, "three o'clock"), it offers us an example of how to use one of the time adverbs which indicates exactly to which part of the day we are referring. Here, the word 午後 *gogo* ("afternoon"), makes it clear Sayoko is talking about 3 PM and not 3 AM (when she would use the word 深夜 *shin'ya*, "dawn.")

午後 *gogo* is used to refer to the part of the day which goes from noon till sunset, more or less 4-5 PM in winter and 7-8 PM in summer: this is the "afternoon." From then on, it is 夕方 *yūgata*, which means "evening." It works just like in English, which is good news!



- ① Translate the following words into English, and give their Japanese pronunciation: 七分, 三時, 四分 and 九時.

Translate the following words into Japanese and give their pronunciation: "ten minutes," "eight o'clock," "two minutes," and "five o'clock."

②

- ③ Translate the following sentence into Japanese: "it's now seven o'clock."

Translate the following sentence into English, and give its Japanese pronunciation in *rōmaji*: 今、六時です。

④

- ⑤ Translate the following sentence into Japanese: "it's a quarter past three."

Translate the following sentence into English, and give its Japanese pronunciation in *rōmaji*: 今、八時十五分まえです。

⑥

- ⑦ In what two different ways can you say in Japanese "it's half past nine"?

Translate the following sentence into Japanese: "It's four twenty-three." (Note: You may have to review L.5.)

⑧

- ⑨ Ask what time it is and answer yourself.

Translate the following sentence into Japanese: "it's now nine o'clock in the evening." (two possibilities)

⑩

第13課：イ形容詞

Lesson 13: -i adjectives

We have reached lesson 13, where we will learn one of two kinds of Japanese adjectives: the *-i* adjectives. As you know, an adjective is a word that shows the quality of a noun. For example, in “expensive coat,” the word “expensive” is an adjective showing a quality of the “coat;” in this case, that it “costs a lot of money.”

Why “-i” adjective?

In Japanese there are two kinds of adjectives, unlike in English, where there is no distinction among them. The so-called “-i” adjective is one of these, the other kind being the so-called “-na” adjective.

Why this name? The reason these adjectives are called “-i” is that they all end in the sound い *i*, with no exceptions. This guarantees that, when you see a word which ends with this い *i*, you can be almost certain that it is an adjective. Obviously, *-na* adjectives end in な *na*, but that is another subject, and we will explain it in L.14.

Some good news is that in Japanese, like in English, adjectives always go before the noun they modify, with no exceptions. This means that it will not be necessary for an English native speaker to think about the position of adjectives when constructing sentences, as literal translations from English will work just perfectly.

Take a look at these examples: 高い木 *takai ki*, “tall tree” (*takai* = “tall,” *ki* = “tree”), 青い空 *aoi sora*, “blue sky” (*aoi* = “blue,” *sora* = “sky”). Notice how the structure is exactly the same as in English: adjective first, and then noun.

Some -i adjectives					
Japanese	Rōmaji	Meaning	Japanese	Rōmaji	Meaning
小さい	<i>chiisai</i>	small	黄色い	<i>kiroi</i>	yellow
大きい	<i>ookii</i>	big	高い	<i>takai</i>	tall / expensive
やさしい	<i>yasashii</i>	easy / kind	安い	<i>yasui</i>	cheap
むずかしい	<i>muzukashii</i>	difficult	低い	<i>hikui</i>	low
白い	<i>shiroi</i>	white	新しい	<i>atarashii</i>	new
赤い	<i>akai</i>	red	古い	<i>furui</i>	old
青い	<i>aoi</i>	blue	暗い	<i>kurai</i>	dark
黒い	<i>kuroi</i>	black	明るい	<i>akarui</i>	bright

Inflection of <i>-i</i> adjectives					
		Affirmative		Negative	
		<i>desu</i> form	Simple form	<i>desu</i> form	Simple form
Present	Rule	～いです	～い	～くないです	～くない
	Example Rōmaji	安いです <i>yasui desu</i>	安い <i>yasui</i>	安くないです <i>yasukunai desu</i>	安くない <i>yasukunai</i>
	Translation	It's cheap.		It isn't cheap.	
Past	Rule	～かったです	～かった	～くありませんでした	～くありません
	Example Rōmaji	安かったです <i>yasukatta desu</i>	安かった <i>yasukatta</i>	安くありませんでした <i>yasukunakatta desu</i>	安くありません <i>yasukunakatta</i>
	Translation	It was cheap.		It wasn't cheap.	

-i adjectives are inflected

We have reached the most difficult point about Japanese adjectives. Not only are there two kinds (*-i* and *-na*), which work in different ways, but we also find *-i* adjectives are inflected. Read carefully, because, as it is a concept that doesn't exist in English, doubts and misunderstandings may arise.

Fortunately for the student, there are only four kinds of inflection, which are present-affirmative, past-affirmative, present-negative, and past-negative. In addition, there are also formal versions (*desu* form, which we will use with people we don't know, elder people, or people who are hierarchically superior to us), and informal ones (simple form, which we will use with the family, friends and close acquaintances), making a total of eight forms for each adjective to study. The formation of these four inflections, and both their formal and informal versions, is illustrated in the table you have on this page, which gives you all possible inflectional forms for the adjective 安い *yasui*, "cheap."

Don't worry about the distinction between the *desu* and simple forms, because to make the formal version (*desu* form) of an *-i* adjective all you need to do is add the verb です *desu* at the end, so it is not very important (as long as you always remember this small rule, of course).

The four inflections

Let's look at the four forms, in their informal version, one by one, with examples:

Present-affirmative: This is the easiest form; it is the adjective as you have studied in the vocabulary lists, with no changes. Since it is the most basic conjugation, this form is also called the "infinitive" of the adjective. Example: "old house" 古い家 *furui ie* (*furui* = "old," *ie* = "house"), "white book" 白い本 *shiroi hon* (*shiroi* = "white," *hon* = "book").

Past-affirmative: In this case, the final い *i* in the adjective is replaced with かった *-katta*, which is the past ending. For example: "house that was old" 古かった家 *furukatta ie*, "book that was white" 白かった本 *shirokatta hon*.

Present-negative: To conjugate an *-i* adjective in its present negative form, we replace

the final *i* in the infinitive with *くない* *-kunai*, which is the negative ending. For example: “house that isn’t old” 古くない家 *furukunai ie*, “book that isn’t white” 白くない本 *shirokunai hon*.

Past-negative: This is a combination of the two latter ones. The final *i* in the infinitive is replaced with *くな* *-kuna-*, which is the negative ending, + *かった* *-katta*, which is the past ending. For example: “house that wasn’t old” 古くなかった家 *furukunakatta ie*, “book that wasn’t white” 白くなかった本 *shirokunakatta hon*.

Just like a jigsaw puzzle, isn’t it? Now try to practice the inflections by transforming the adjectives we saw in the table on the first page of this lesson. When you are done, try with the adjective *あたたかい* *ataakai* (“warm”). This one *is* really a tongue twister!

Sentences with the verb *desu* (“to be”)

Remembering lesson 9 (basic grammar) is essential to understand this lesson perfectly, since we will assume there are many things you know.

We have already explained how, placing the verb *です* *desu* after an inflected adjective, we obtain formal sentences. Let’s now see a few sentences such as “This bag is heavy” or “That dog was dangerous.” To carry on, you should have mastered the words *この* *kono* (“this”), *その* *sono* (“that”), and *あの* *ano* (“that one over there”), which we studied in L.9. Take a good look at the examples:

このかばんは重いです
kono kaban wa omoi desu
 This bag is heavy.
 (*kaban* = “bag,” *omoi* = “heavy”)

その犬は危なかったです
sono inu wa abunakatta desu
 That dog was dangerous.
 (*inu* = “dog,” *abunai* = “dangerous”)

あのマンガはおもしろくないです
ano manga wa omoshirokunai desu
 That manga is not interesting.
 (*omoshiroi* = “interesting”)

あの肉はおいしくなかったです
ano niku wa oishikunakatta desu
 That meat wasn’t good.
 (*niku* = “meat,” *oishii* = “good,” “delicious”)

As you can see, adjectives are inflected, while the verb “to be” always remains the same, that is, in its infinitive form (it is not conjugated). **Note:** You only need to remove the verb *です* *desu* to obtain the same sentences in their informal version; for instance, *その犬は危なかった* *sono inu wa abunakatta*, “That dog was dangerous.”

A warning!

A sentence like this is completely wrong:

*その犬は危ないでした *sono inu wa abunai deshita*, “That dog was dangerous.”

This is because, instead of inflecting the adjective, which would give us the correct construction, the verb has been conjugated. You have to take care with this special characteristic of *-i* adjectives, as constructing wrong sentences is extremely easy.

漫画例

Manga-examples

Welcome to the manga-examples! As usual, we have selected some manga panels to illustrate what was explained in the theory pages, which, in this case, is the use of *-i* adjectives.

a) Present-affirmative (infinitive)



Guillermo March

Sakura: かっこいい...
kakkoii
handsome
He's handsome...

As we have seen, in spoken language the verb *desu* is usually left out when using *-i* adjectives. This one is a very clear case, where the adjective is used on its own. When translating into English, leaving the adjective on its own wouldn't sound natural ("handsome," in this case) and so something must be added, as in our suggestion: "He's handsome." かっこいい *kakkoii* is a word used by women when referring to a "handsome" man. A "beautiful" woman would be 美しい *utsukushii* (an *-i* adjective as well).

b) Past-affirmative

Rie: 相手が悪かったわ
aite ga warukatta wa
rival sp bad EP
You chose a bad rival...

The main word here is 悪かった *warukatta*, the past affirmative form of the adjective 悪い *warui*, "bad." In the translation, we have used the verb "to choose," which doesn't appear in the original script. The literal translation would sound unnatural if we hadn't done so.



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c) Present-negative

Wolf: あ！その肉あまってんのか...？

a! sono niku amatten no ka...?

oh! that meat left EP Q?

Oh! Was there still that meat left?

よくないな、それ！

yokunai na, sore!

good EP that!!

That's not good!!



J.M. Ken Nilmura

Here we have よくない *yokunai*, the present negative inflection of the *-i* adjective いい *ii* ("good"). As you can see, this adjective is slightly irregular: instead of いくない *ikunai*, it is よくない *yokunai* (this is the only irregular adjective there is). Its inflections are: present: いい *ii*, past: よかった *yokatta* (sometimes translated as "thank goodness") present negative: よくない *yokunai*, and past negative: よくなかった *yokunakatta*. This being an extremely common adjective, you should learn its inflections by heart.

d) Past-negative



Studio Kôsen

Mio: 忠臣くん あたしがこわくなかった？

tadaomi-kun atashi ga kowakunakatta?

Tadaomi (suf.) me SP not afraid Q?

Tadaomi, weren't you afraid of me?

To end this L.13, we will see an *-i* adjective in its past-negative form. It's こわくなかった *kowakunakatta*, and its simple form is こわい *kowai*, which means "scary." Its other possible inflections are: present negative こわくない *kowakunai*, and past affirmative こわかった *kowakatta*.

Besides, we see here a point mentioned in L.7. The girl, Mio, doesn't use the second person personal pronoun (you) to talk to the boy. Instead, she uses his name, "Tadaomi." Were we to translate it literally,

the sentence would be "Tadaomi was not afraid of me?," as though she were talking about a third person. This is very usual in Japanese, so try to remember it.

- ① What are *-i* adjectives? Why are they called like that?

- With regard to the noun, in what position do the Japanese adjectives always go? ②

- ③ Translate the following words into English and give their Japanese pronunciation in *rōmaji*: 赤い, 古い, 大きい and 高い.

- Translate the following words into Japanese and give their pronunciation in *rōmaji*: "small," "blue," "dark," "cheap." ④

- ⑤ How are the *-i* adjectives inflected in the past? Give two examples.

- And how about the negative inflection? Give two examples. ⑥

- ⑦ Inflect the past-negative of the adjective 白い *shiroi*, "white."

- Give the present, past, negative, and past negative inflections of the adjective 黒い *kuroi*, "black." ⑧

- ⑨ Translate the following sentence into Japanese: "This mountain is low." (mountain: 山 *yama*.)

- Is the following sentence correct: この猫はおとなしいではありません *kono neko wa otonashii de wa arimasen*? (*neko*: "cat," *otonashii*: "meek" [*-i* adj.].) Why? ⑩

第14課：十形容詞

Lesson 14: *-na* adjectives

In the previous lesson we talked about one of two kinds of adjectives in the Japanese language: the *-i* adjectives. Now we are going to talk about the second kind, the so-called “*-na* adjectives.” Before you start, we recommend thoroughly reviewing L.9 and L.13.

Why “*-na*” adjectives?

As we explained in the previous lesson, there are two kinds of adjectives in Japanese: *-i* and *-na* adjectives. The former are called *-i* adjectives because they always end with the sound い *i*. Well, *-na* adjectives, as you might have guessed, get their name from the fact that they all end with the syllable な *na*, with no exceptions (although in dictionaries you will usually find them listed without な *na*). Have a look at the vocabulary table.

Just like *-i* adjectives, *-na* adjectives always go before the noun they modify, without exceptions. Take a look at the examples: “clumsy carpenter” 下手な大工 *heta-na daiku* (*heta-na* = “clumsy,” *daiku* = “carpenter”), “The woman I like” 好きな女 *suki-na onna* (*suki-na* = “that one likes (to like),” *onna* = “woman”).

-na adjectives are NOT inflected

Then, what are the differences between one kind of adjective and the other, if up to this point we have seen that they both occupy the same place in the sentence? Here we come to the most important point in what regards the differences between the two kinds of Japanese adjectives.

Some <i>-na</i> adjectives					
Japanese	Rōmaji	Meaning	Japanese	Rōmaji	Meaning
大変な	<i>taihen-na</i>	serious, difficult	安全な	<i>anzen-na</i>	safe
しずかな	<i>shizuka-na</i>	calm	上手な	<i>jōzu-na</i>	skillful
きれいな	<i>kirei-na</i>	pretty	下手な	<i>heta-na</i>	clumsy
ひまな	<i>hima-na</i>	with spare time	大切な	<i>taisetsu-na</i>	important
丈夫な	<i>jōbu-na</i>	healthy, strong	有名な	<i>yūmei-na</i>	famous
元気な	<i>genki-na</i>	cheerful, strong	大丈夫な	<i>daijōbu-na</i>	sure, safe
親切な	<i>shinsetsu-na</i>	kind	好きな	<i>suki-na</i>	to like
危険な	<i>ikken-na</i>	dangerous	きらいな	<i>kirai-na</i>	to dislike

Forms of <i>-na</i> adjectives					
		Affirmative		Negative	
		<i>desu</i> form	Simple form	<i>desu</i> form	Simple form
Present	Rule	～ な です	～ な だ	～ な ではありません	～ な ではない
	Example	有名です	有名だ	有名ではありません	有名ではない
	Rōmaji	yūmei desu	yūmei da	yūmei de wa arimasen	yūmei de wa nai
Translation		Is famous.		Is not famous.	
Past	Rule	～ な でした	～ な だった	～ な ではありませんでした	～ な ではなかった
	Example	有名でした	有名だった	有名ではありませんでした	有名ではなかった
	Rōmaji	yūmei deshita	yūmei datta	yūmei de wa arimasen deshita	yūmei de wa nakatta
Traduzione		Was famous.		Was not famous.	

In L.13 we explained how *-i* adjectives have four forms: present-affirmative, past-affirmative, present-negative, and past-negative. We only need to add the verb です *desu* (“to be”) after the inflected adjective to make a formal sentence. Without です *desu*, we obtain a colloquial sentence.

Well, *-na* adjectives are not inflected. It is the verb that is inflected instead, as you can see in the conjugation table on this page: that is why thoroughly reviewing L.9 and knowing by heart the conjugations for です *desu* is very important.

How do *-na* adjectives work?

Handling *-na* adjectives is much simpler than *-i* adjectives because they are not inflected. All you need to do to construct sentences of the “this book is important” kind is conjugate the verb です *desu*, and (read carefully now) remove the な *na* ending of the adjective. Take a look at the examples below.

Notice, now, that in the table we have the “formal” (*desu* form) and “simple” forms: just like with *-i* adjectives, the first is used in formal situations, and the second one when talking with friends, for example. The simple form is used more often, by far, in manga, as we will repeat in lessons 19 and 20.

Sentences with the verb “to be”

Let’s now look at a few sentences which will complement what we have said so far, and help you to better understand the table:

- | | |
|---|---|
| 1. この本は大切です
kono hon wa taisetsu desu
This book is important.
(hon = “book,” taisetsu-na = “important”) | 2. 私は魚が大嫌いでした
watashi wa sakana ga daikirai deshita
I didn’t like fish at all.
(watashi = “I,” sakana = “fish,” kirai-na = “not like”) |
| 3. あの道は危険ではない
ano michi wa kiken de wa nai
That road isn’t dangerous.
(michi = “road,” kiken-na = “dangerous”) | 4. その花はきれいじゃなかった
sono hana wa kirei ja nakatta
That flower wasn’t pretty.
(hana = “flower,” kirei-na = “pretty”) |

Of the four sentences, the first is formal present-affirmative, the second one is formal past-affirmative, the third one is simple present-negative, and the fourth one is simple past-negative. Remember, as we see in the fourth sentence, that the では *de wa* part of ではありません *de wa arimasen* and ではない *de wa nai* can be contracted into じゃ *ja* (L.9).

Note: You have probably noticed that *-na* adjectives work just like nouns, so if you have thoroughly studied lessons 9 and 11 you should have no problem when constructing those kinds of sentences.

When do we leave “na” as it is and when do we remove it?

As you have observed, the syllable な *na* sometimes disappears, and sometimes stays. We will keep な *na* when the *-na* adjective we are using comes before a noun, as in the examples we saw in the first epigraph: “clumsy carpenter” 下手な大工 *heta-na daiku*.

However, we will remove な *na* when the *-na* adjective comes before the verb です *desu*, as in the following sentence, a similar one to the example just given: “this carpenter is clumsy” この大工は下手です *kono daiku ha heta desu*.

As you can see, the *-na* adjective we have used is the same, 下手な *heta-na* (“clumsy”, “unskilled”). We keep な *na* in the first example, whereas in the second one we remove it following these grammatical rules.

Warning!

You may remember towards the end of L.13 we mentioned *-i* adjectives could go without the verb です *desu* in informal situations, for example:

試験はむずかしかった (です)
shiken wa muzukashikatta (desu)

The exam was difficult.

(*shiken* = “exam,” *muzukashikatta* = “was difficult”)

With *-na* adjectives, the verb です *desu* must always be there, whether in the simple form or in the formal one, as for example:

Simple form: 試験は大変だった

shiken wa taihen datta

The exam was difficult.

Formal form: 試験は大変でした

shiken wa taihen deshita

The exam was difficult.

Here, the words むずかしい *muzukashii* (*-i* adjective) and 大変な *taihen-na* (*-na* adjective) are synonymous, but the second one, being a *-na* adjective, always needs the verb です *desu* (both in the formal and the simple forms).

On the other hand, the *-i* adjective can go without this verb, thereby obtaining a colloquial sentence. Remember that if we don’t eliminate です *desu*, we obtain a formal sentence.

漫画例

Manga-examples

As usual, in the manga-examples section we will see both the practical usage and the theoretical usage of *-na* adjectives, taking the opportunity to review what we have studied in the theory pages.

a) Present-affirmative

Tomoko: 大丈夫だよ
daijōbu da yo
 well / correct be EP
 It's okay. / Don't worry.

Here we have the simple form in the present-affirmative of a です *desu* sentence with a *-na* adjective. The simple form is frequently used in manga. The *-na* adjective here is 大丈夫な *daijōbu-na*, which is very commonly used in Japanese. It cannot directly be translated into English, but its meaning would be "it's all right," "I'm okay," or "don't worry."



J.M. Ken Niimura

b) Present-negative



Guillermo March

Ken: なんだ、元気じゃねーか?
nanda, genki ja nee ka?
 what be, healthy be Q
 What's wrong? Aren't you OK?

We see here the simple present-negative form of the adjective 元気な *genki-na* ("strong," "healthy," "to feel well"). The "*de wa*" part in *genki de wa nai* can be contracted, becoming "*ja*," as in this case, *genki ja nai*.

Besides, Ken is talking in the Kantō dialect (Tokyo and its surroundings), and so we have yet another contraction, dialectal this time: *nai* becomes *nee*. Thus, *genki de wa nai* here becomes *genki ja nee*.

c) Past-negative

Nanako: あたし ちっともイヤじゃなかった
atashi chittomo iya ja nakatta
 I nothing unpleasant not be
 I didn't find it unpleasant at all.



J.M. Ken Nilmura

Here is another instance of a sentence with a *-na* adjective, this time conjugated in the past-negative. The *-na* adjective is *iya-na*, written in katakana in this example, but usually written in kanji, 嫌な *iya-na*.

According to the dictionary, this very common adjective in manga means “unpleasant,” “offensive,” “lousy,” “nasty,” “disgusting,” or “repulsive.” Wow!

Note: Notice, too, in this panel, the colloquial contraction we saw in example b): the “*de wa*” part in *de wa nakatta* becomes “*ja*” (*ja nakatta*).

d) When do we keep *-na*?

Tamiko: 嫌な予感がするわ...
iya-na yokan ga suru wa...
 unpleasant foreboding SP DO BP
 I have a horrible foreboding...

To end this lesson's manga-examples section, we will study an instance of when we do not remove the な *na* part of *-na* adjectives. As we said in the theory section, we only keep な *na* when there's a noun after the adjective, as in this case, where we have the noun *yokan* “foreboding.” Therefore, as Tamiko correctly says, the sentence is not *iya yokan ga suru*, but *iya-na yokan ga suru*. The sentence would be wrong without な *na*.



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Otherwise, the adjective here is *iya-na* once more, as in the previous example, but this time it is written in kanji instead of katakana.

- 1 What are *-na* adjectives? Why are they named so?

- What is the difference between *-i* and *-na* adjectives? 2

- 3 What happens to the *-na* adjective when it comes before the verb "to be," that is, when the sentence is inflected in the present, past, negative, and past negative?

- 4 Translate the following words into English and give their Japanese pronunciation: 丈夫な, 親切な, 好きな and ひまな.

- 5 Translate the following words into Japanese and give their pronunciation: "dangerous," "pretty," "famous," and "skillful."

- 6 How do we conjugate the past of *-na* adjectives in both forms, *desu* and simple? Give an example with any *-na* adjective that you'd like.

- 7 Conjugate the past negative (*desu* form) of the adjective 大変な *taihen-na*, "difficult," "serious."

- 8 Conjugate the present, past, negative, and past negative (*desu* and simple forms) of the adjective 元気な *genki-na*, "strong," "lively."

- 9 Translate the following sentence into Japanese: "That road was safe," using the *desu* form. (road: 道 *michi*.) We suggest reviewing L.9.

- 10 Translate the following fragment into Japanese: "quiet park." (park: 公園 *kōen*.)

第15課：呼称

Lesson 15: Suffixes for proper names

In this lesson we will study the suffixes for proper names, another curious feature of the Japanese language, which is very much related to Japanese customs and their hierarchical society. Remember how we already mentioned this hierarchical aspect in L.7.

Social hierarchy

Theoretically, the Japanese is an egalitarian society, but practice proves that social statuses are quite marked, mainly among people of different ages. For example, the relationship of 先輩 *senpai* “senior” – 後輩 *kōhai* “junior” or 先生 *sensei* “teacher” – 学生 *gakusei* “student,” among many others, turn out to be very important, to the point that the way of speaking about oneself changes completely, both grammatically and lexically.

For example, a 25-year-old man will talk in an informal-vulgar way with his friends, but with his teacher his way of talking will change. We already saw an aspect about these hierarchies in L.7, with the first and second person pronouns: in the first case (with friends), the man in question will most probably use 俺 *ore* to refer to himself, whereas in the second case (with his teacher) he will probably use 私 *watashi*, or 僕 *boku*, at the most.

Suffixes for proper names

Japanese obviously has several characteristics which are totally different from Western languages. One of them is the use of suffixes after people's names. That is, in Japanese, when we refer to someone by their given name or surname, we must almost always add a suffix after that name.

The most common and well known suffix is さん *-san*. For example, if we refer to “Mr. Tanaka,” we will not just say *Tanaka*, but always *Tanaka-san*. For example, the sentence “Tanaka is handsome” would be 田中さんはかっこいいです *Tanaka-san wa kakkoi desu* (*kakkoi* = “handsome,” L.13, *desu* = “to be,” L.9).

It is very important to add the suffix さん *-san* after the proper names of people whom we don't know well or of whom we are not too familiar with, as well as with people who are older or hierarchically superior to us. If we don't abide by this rule, we may be perceived as being very rude, or, depending on the situation, our omission could even be offensive.

Different kinds of suffixes depending on the formality

From what we have just explained, you can tell that the suffix *さん* *-san* implies a certain formality: It would more or less be equivalent to adding Mr., Mrs., or Ms. to somebody's name in English. There are also other options, which we will now explain in order from the most formal to the least:

～殿 *-dono*: This is an extremely formal suffix, as well as archaic, and has the nuance of “Lord” or “Lady”. Nowadays, it is only used in samurai films or on very few, extremely formal occasions. Try not to use it, unless you are making a parody of a samurai.

～様 *-sama*: Very formal suffix, used mainly in written language or in the client-clerk relationship: a shop clerk will always address the client using *-sama*. For example, in the expression お客様 *o-kyaku-sama*, “Mr. / Mrs. / Ms. client.” Letters are always addressed to 田中様 *Tanaka-sama* (make sure you don't use *-san* in letters or written documents in general). *-sama* is also used when a subject is talking to a king. In the past, children would address their parents using *-sama*.

～氏 *-shi*: The suffix 氏 *-shi* is used in very few occasions: 95% of the times you will see it written in newspapers or hear it on the television news. It is used to refer to someone with respect and who holds a social position above your own. It is also a quite impersonal form of address.

～さん *-san*: We have already explained above the use of this suffix. It is the most commonly used.

～君 *-kun*: This suffix is quite often used “when a senior speaks to a junior,” or when the former is referring to the latter. However, it is also used among young people when they are not too familiar with each other yet. It may be the equivalent of “Mr.,” “Mrs.,” or “Ms.,” but it is not as strong as *-san*. It is usually attached to male names; and if the speaker is a woman, it shows some familiarity or even affection towards the male interlocutor.

～ちゃん *-chan*: Affectionate suffix used with children names. It is also used amongst adolescent girls, when the speakers know each other very well. Take care not to use it with a man, because it would sound as if you were talking to a child.

The name alone: Finally, among fairly close friends, young people, family members, etc., people are usually called by their name alone. Take care when calling someone without any suffix: it has to be a very close friend and, preferably, young. If that is not the case, it is better to use, at the most, *-san*, *-kun*, or even *-chan*, if we are talking to young girls or children.

A couple of warnings

The easiest option for a foreigner who hasn't mastered Japanese yet is to always use *さん -san*, in order to avoid misunderstandings. **Be careful:** None of these suffixes are ever used to refer to oneself: A sentence like 私はジェームズです *watashi wa Jeemuzu desu*, "I am James," is the right form of introducing oneself. Saying *私はジェームズさんです *watashi wa Jeemuzu-san desu* is a terrible mistake.

Addressing someone using his or her title

In spite of having such a variety of suffixes, the most correct way of addressing someone is placing after somebody's name a word which shows his or her condition regarding the speaker; a sort of "title" similar to "Sir," but much more commonly used.

Some of the most common of these titles are: 先生 *sensei*, "teacher," "doctor in medicine" or, very often, "person one respects, with prestige, experience or knowledge in a subject" (Ex: 田中先生 *Tanaka-sensei*, "Professor Tanaka" or "Doctor Tanaka"), 夫人 *fujin* "Mrs." (Ex: 田中夫人 *Tanaka-fujin*, "Mrs. Tanaka"), 社長 *shachō*, "company director" (Ex: 田中社長 *Tanaka-shachō*, "director Tanaka"), 課長 *kachō*, "section head," 部長 *buchō*, "head of department," 選手 *senshu*, "(sports) player," "athlete."

Shop names

As you can see, this lesson's vocabulary table deals with different shop names, and even some restaurants. What relationship does this have with proper name suffixes? First take a look at the table, and you will see that all shop names specified here end with the kanji 屋 *ya*, which means "shop."

However, when talking about a specific store, the suffix *さん -san* is very often added: This is a very curious honorific use. For example, saying 本屋さんへ行く *hon'ya-san e iku*, "I'm going to the bookshop" is very common.

Shops and restaurants					
Japanese	Rōmaji	Meaning	Japanese	Rōmaji	Meaning
本屋	<i>hon'ya</i>	book shop	おかし屋	<i>o-kashiya</i>	confectionary shop
文房具屋	<i>bunbōguya</i>	stationery store	電気屋	<i>denkiya</i>	appliance store
肉屋	<i>nikuya</i>	butcher's shop	くつ屋	<i>kutsuya</i>	shoe shop
魚屋	<i>sakanaya</i>	fish shop	居酒屋	<i>izakaya</i>	pub
八百屋	<i>yaoya</i>	grocery store	お弁当屋	<i>o-bentōya</i>	<i>bentō</i> store
果物屋	<i>kudamonoya</i>	fruit store	すし屋	<i>sushiya</i>	sushi restaurant
パン屋	<i>pan'ya</i>	bakery	ラーメン屋	<i>raamenya</i>	<i>rāmen</i> restaurant
ケーキ屋	<i>keekiya</i>	cake shop	うどん屋	<i>udon'ya</i>	<i>udon</i> restaurant
Notes: <i>bentō</i> : ready-made food placed in a lunch box for take-out <i>rāmen</i> and <i>udon</i> : two kinds of very popular noodles					

漫画例

Manga-examples

Let's make use of the manga-examples to study, in practice, some of these proper name suffixes with no translation into English, but which give very important nuances to Japanese sentences.

a) -san

Ayumi: 奥西さん！
Okunishi-san!
Okunishi (suf.)
Mr. Okunishi!

We start with the most common suffix: さん -san. When Ayumi meets her old boss, she calls him by his name and adds the suffix -san. Since Okunishi is older than her, and her boss as well, the use of -san showing respect is compulsory here: it's like calling him "Mr."



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b) -kun

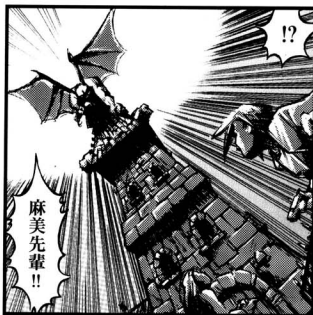


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Miho: 気をつけてね 茂くん!!
ki o tsukete ne Shigeru-kun
be careful へ Shigeru (suf.)!!
Be careful, Shigeru!

In the example we see the suffix くん -kun, which, sometimes, we will see written in kanji: 君. Miho, the girl, affectionately adds -kun to her interlocutor's name, Shigeru. -kun actually has two quite different

uses: on the one hand, we have its affectionate use, with names of generally young men (as in this example), and, on the other hand, it can be used by a senior person when he addresses a junior or a subordinate. We will only see -kun after a girl's name if its use corresponds to the latter case.

c) *-senpai*

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Tetsuharu: 麻美先輩!!
Asami-senpai
 Asami (suf.)
 Asami!!

As we saw in the theory section, a very frequent way of showing respect is by adding the person's title instead of the usual suffixes such as *-san*, *-sama*, etc.

Here we see the suffix 先輩 *-senpai*, a very Japanese concept which cannot be translated into English, and which more or less means "person who studies or

works with me, but who started earlier, and is more experienced." It is always much more correct (and it sounds better) if you use the interlocutor's "title" regarding the speaker, rather than the *-san* formula.

d) *-dono*

Nagatomo: 綾香殿 傷の手当てありがとうございます
Ayaka-dono kizu no teate arigatō de gozaru
 Ayaka (suf.) wound POP take care thank you be
 I thank thee for taking care of my wounds, Lady Ayaka.



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In this last example, we have a sample of ancient Japanese, the samurai way of speaking, to be precise. Notice how Nagatomo addresses his interlocutor as 綾香殿 *Ayaka-dono*. *-dono* is an archaic suffix which is not used nowadays (except written in extremely formal documents). Since we can't add the nuance of deep respect and "ancientness" given by *-dono* when we translate, we have chosen to use "thee" instead of "you", and we have substituted "Ms." for "Lady" to make up for the loss of the connotation.

Note: The verb でございます *de gozaru* is an archaic equivalent of です *desu* ("to be," L.9).

- ① What are proper name suffixes and in which situations are they used?

You are a 20-year-old man. What suffix would you use after your childhood female best-friend's name?

②

- ③ You are a 15-year-old girl. What suffix would you use after a male classmate's name?

You are a shop assistant. What suffix would you use after your client's name?

④

- ⑤ You are a samurai, 300 years ago. What suffix would you use when addressing another samurai like you?

When is it correct not to use proper name suffixes?

⑥

- ⑦ When in doubt, or to make sure, which is the all-purpose personal name suffix?

Write the following words in Japanese and give their pronunciation: "book shop," "cake shop," "ramen restaurant," "butcher's shop."

⑧

- ⑨ Your company director's name is 樋口 *Higuchi*. If you want to call him by his name, which would be the best proper name suffix?

Is the following sentence correct: 私はマルクさんです *watashi wa Maruku-san desu?* (Maruku: "Marc" [given name].) Why?

⑩

第16課：助詞

Lesson 16: Particles

In this lesson we will deal with what probably is one of the most difficult aspects in Japanese grammar: the particles. Therefore, you'll have to concentrate as much as you can now, because in this one lesson we will see many different concepts in such a small amount of space.

What is a particle?

A particle is a small grammatical element (usually consisting of only one hiragana character) which has no meaning on its own.

The role of particles is purely grammatical: in brief, a particle is like a "marker" which follows a word, indicating the function that the word has in the sentence. These small elements are the true sentence's framework: you can't conceive a Japanese sentence without particles.

The usual explanatory table has an essential role in this lesson, and we will base our exposition on it. We have listed the most important and basic particles in the table, with an explanation of their function and an example sentence: studying it carefully is the key to mastering the basics of particles!

Note: Some particles are pronounced differently from the way they are written in hiragana. In the table, for the three particles with special readings, we give the correct pronunciation in italics within parentheses underneath their "standard" hiragana reading. Thus, は is pronounced *wa* instead of *ha*, を is *o* instead of *wo*, and へ is *e* instead of *he* (as long as these hiragana are in a position where they function as particle, of course).

The particles

Let's now see the particles, one by one. Carefully read the table in the following page, while you read the explanations:

は *wa*: The word it follows is the topic: "the thing we are talking about," "the topic we want to emphasize." In the example, 私は学生です *watashi wa gakusei desu*, we are talking about *watashi*, that is, about "I." The translation would be "I am a student." Therefore, "I" is the topic, what is important in the sentence. Notice how, if we change the sentence slightly, obtaining 学生は私です *gakusei ha watashi desu* "I am the student," the topic (marked with the particle *wa*) is now "student."

が ga: This particle indicates that the word it follows is the subject in the sentence, “who” or “what” performs the action. In the table, the particle *が ga* indicates that the “stomach” (*onaka*) is what performs the action of “hurting” (*itai*). Be careful, because the sentence topic (marked in Japanese with *は wa*) often coincides in English with the subject (marked with *が ga*), which can cause confusion. Distinguishing the usage of *wa* from that of *ga* is one of the most difficult points for students of Japanese, even at advanced levels.

の no: Possessive particle, that is, “whose.” The word before the *no* “owns,” to a certain degree, the word after it. In the example, 私の本 *watashi no hon* would then mean “I” (私 *watashi*) own a “book” (本 *hon*); in other words, “the book of me” or “my book.”

に ni: This particle has several functions:

a) Direct contact (“where,” “in which place”). In the example, 黒板に書く

Grammatical particles			
は <i>ha</i> (<i>wa</i>)	Topic (what we are talking about)	私は学生です <i>watashi wa gakusei desu</i> I am a student.	私 <i>watashi</i> I 学生 <i>gakusei</i> student です <i>desu</i> to be
が <i>ga</i>	Subject	お腹が痛いです <i>onaka ga itai desu</i> My stomach hurts.	お腹 <i>o-naka</i> stomach 痛い <i>itai</i> painful
の <i>no</i>	Possessive	これは私の本です <i>kore wa watashi no hon desu</i> This is my book.	これ <i>kore</i> this 本 <i>hon</i> book
に <i>ni</i>	a) Direct contact b) Place (existence) c) Indirect object	a) 黒板に字を書く <i>kokuban ni ji o kaku</i> To write letters on the blackboard. b) ここに犬がいる <i>koko ni inu ga iru</i> There is a dog here. c) 太郎にビデオをあげる <i>tarō ni bideo o ageru</i> I give Tarō a video tape.	黒板 <i>kokuban</i> blackboard 字 <i>ji</i> letter 書く <i>kaku</i> to write ここ <i>koko</i> here 犬 <i>inu</i> dog いる <i>iru</i> to be ビデオ <i>bideo</i> video tape あげる <i>ageru</i> to give
で <i>de</i>	a) Place (action) b) Means	a) 図書館で勉強する <i>toshokan de benkyō suru</i> To study in the library. b) 電車で行く <i>densha de iku</i> To go by train.	図書館 <i>toshokan</i> library 勉強する <i>benkyō suru</i> to study 電車 <i>densha</i> train 行く <i>iku</i> to go
へ <i>he</i> (<i>e</i>)	Direction	日本へ行く <i>nihon e iku</i> To go to Japan.	日本 <i>nihon</i> Japan
を <i>wo</i> (<i>o</i>)	Direct object	りんごを食べる <i>ringo o taberu</i> To eat an apple.	りんご <i>ringo</i> apple 食べる <i>taberu</i> to eat
と <i>to</i>	a) “with,” “and” b) Quotation	a) 花子と太郎は結婚する <i>hanako to tarō wa kekkon suru</i> Hanako and Tarō get married. b) 「愛している」という <i>ai shite iru to iu</i> To say “I love you.”	結婚する <i>kekkon suru</i> to marry 愛 <i>ai</i> love 言う <i>iu</i> to say

kokuban ni kaku, “I write” (*kaku*) “on” (*ni*) the “blackboard” (*kokuban*).

b) Place (“where”). When the verb in the sentence means existence, such as ある *aru*, いる *iru* (“there is / are,” L.18), or 住む *sumu* (“to live”), the に *ni* particle is used. When the verb is different, the particle to be chosen is で *de*.

c) The word that に *ni* follows is an indirect object, that is, “to whom,” “to what” does the subject’s action affect. In the example, “Tarō” is who receives the video tape, so he is marked with に *ni*.

で *de*: It has two basic functions:

a) Place (“where an action occurs”). In the example, one studies (to study is not a verb of “staying” but of “action”) in the “library,” and, therefore, the word 図書館 *toshokan* (“library”) must be marked with で *de*. This particle is easy to confuse with *ni*, another difficult point for the student.

b) Means of transport (“by”). The previous word is “by what” we go somewhere. For example, 電車で行く *densha de iku*, “to go by train,” (*densha* = “train”), 自転車で行く *jitensha de iku*, “to go by bicycle” (*jitensha* = “bicycle”), バスでいく *basu de iku*, “to go by bus” (*basu* = “bus”).

へ *e*: The particle へ *e* indicates direction, that is, “where to,” and it is only used with the verbs 行く *iku* (“to go”), 来る *kuru* (“to come”), 帰る *kaeru* (“to return”), as well as a few others. In the example, one is going to “Japan,” therefore, the word 日本 *nihon* (“Japan”) will be marked with へ *e*.

を *o*: The word followed by the particle を *o* is the direct object, that is, “what” receives the verb’s action. In the example, りんご *ringo* (“apple”) is what receives the action of the verb 食べる *taberu* (“to eat”), therefore りんご *ringo* must be marked with を *o*. Likewise, the sentence お茶を飲む *ocha o nomu*, (お茶 *ocha* = “tea”; 飲む *nomu* = “to drink”), for example, would therefore be translated as “to drink tea.”

と *to*: To conclude, と *to* is another multipurpose particle, with two different usages:

a) “And,” “with.” と *to* is used for comprehensive lists (where all elements are given), as in, for example, ペンと筆とゴム *pen to fude to gomu*, “ball-point pen and pencil and eraser.” This same usage can also carry the meaning “in the company of,” for example: 私と桂子 *watashi to Keiko* “Keiko and I.”

b) To quote somebody else’s words, as in the example 「愛している」と言う *‘ai shite iru’ to iu*, which means someone literally “says” (*iu*) the words “‘I love you’” (*ai shite iru*).

For the moment, this is all you need to know about particles. We are very aware that we have given you a lot of condensed information in these few pages, but don’t despair: keep studying, and with practice you’ll become able to use particles properly.

漫画例

Manga-examples

In the manga-examples we will see a few practical examples of the usage of particles. Look at the glossary of terms at the beginning of the book to understand the abbreviations used here.

a) Topic particle *wa*



Motohira: これはおそい!!
kore wa osoi!!
this TOP slow!!
This is slow!!



Ryō: まさか 犯人はクリス...?
masaka hannin wa kurisu...?
oh, no! criminal TOP Chris...?
Impossible! The murderer, Chris?

We have here two examples of the usage of the topic particle は *wa*, possibly the most used in the Japanese language, and, owing to its similarity in use to が *ga*, one of the most difficult to master for the student. As we mentioned a few pages earlier, the particle は *wa* indicates the previous word is the topic, that is, “what we are talking about.” は *wa* brings the conversation topic to the foreground.

In the first example, これはおそい *kore wa osoi*, the topic in the sentence is the word before は *wa*, that is これ *kore* (“this,” L.9). Therefore, Motohira tells us he is talking to us about “this” and, concerning it, he says that it is おそい *osoi*, “slow.”

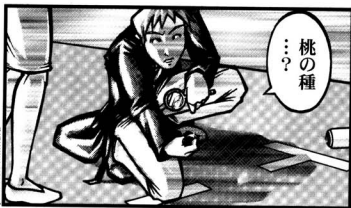
In the second example, the topic in the sub sentence 犯人はクリスです *hannin wa kurisu desu* is 犯人 *hannin* (“criminal”, although in this case we translate it as “murderer,” for context reasons). Suppose we wanted to give importance to the name *Chris* and not *hannin*. In that case, we could take “Chris” to the foreground by highlighting it as the “topic” in the sentence with は *wa*, and say クリスは犯人です *kurisu wa hannin desu* (“Chris is the murderer”).

b) Subject particle *ga*

Akira: くみい！電話がなっているぞ～！
Kumii! denwa ga natte iru zo!
 Kumi! Telephone sp ring is EP!
 Kumi! The telephone is ringing!

This second example gives us an instance of the subject particle が *ga*, used to mark the subject in the sentence: “the one who performs the action.” In this case, the “telephone” (電話 *denwa*) is the one performing the action of “to ring” (なる *naru*), therefore, we will place the subject particle が *ga* after it.

As we have already seen, it is very easy to confuse は *wa* and が *ga*. For the moment, remember that は *wa* is used to mark information known beforehand, because it has previously appeared in the conversation, or because it is a unique and well known concept, such as “sky,” “life,” “happiness,” and so on. In this panel, “telephone” appears for the first time in the conversation between Akira and Kumi, that is why it is marked with が *ga*.

c) Possessive particle *no*

Takeshi: 桃の種...?
momo no tane...?
 peach POP seed...?
 A peach seed?

This simple example in a really difficult lesson shows the usage of の *no*. This particle is a noun modifier indicating “possession,” “to belong to:” the word tagged by の *no* “possesses” what comes before it.

の *no* is always used between two nouns, and it gives additional information about the second one. This information is usually of the “possession” kind, as in 私の家 *watashi no ie*, “my house” (lit: “the house of me”). Sometimes, its use

does not to indicate possession, but it provides extra, more detailed information about the second noun: here the word 種 *tane* (“seed”) belongs to 桃 *momo* (“peach”), hence, the translation “peach seed.”

d) Place particle *de*

Guillermo March

Zorg: ここで戦うか! ?
koko de tatakau ka!?
 here PP fight Q?!
 Do we fight here?!

In this panel we have a very clear example of the usage of the place particle *de*. This particle goes after the name of a place indicating “where” the verb’s action is performed; that is, after the adverb of place. Remember the verb must never indicate “existence,” although you should not worry

about this, since there are very few of these verbs. In this case, the verb 戦う *tatakau* (“to fight”) is clearly a verb of action, not of existence, and therefore its adverb of place, here the pronoun *koko* (“here”), must be marked with *de*.

Note: *ka* is an end-of-sentence particle used to make questions (L.17).

e) Place particle *ni*

Akiko: なあっ なあっ!! ここにあたしの手裏剣があるのっ! ?
naa naa!! *koko ni atashi no shuriken ga aru no!?*
 hey, hey! here PP I POP shuriken SP here is Q?!
 Heeey, heeey!!! Are my ninja stars here?!

Here we see Akiko looking desperately for her 手裏剣 *shuriken* (“ninja stars”). The particles used are the particle of place (existence) *ni*, and once more the possessive particle *no* and the subject particle *ga*. *ni* indicates that the previous word is the place where something is, and it is only used with verbs of existence, among which the most common by far are *いる iru* (“to be,” animate beings) and *ある aru* (“to be,” inanimate beings) (L.18). In this case “here” (*koko*) “are” (*ある aru*) the “ninja stars” (手裏剣 *shuriken*) of “me” (*あたし atashi*).

Note: The end-of-sentence particle *no* has nothing to do with the possessive: it is a colloquial equivalent of *ka*, which we saw in the previous example, indicating question. We will talk about these particles in the following lesson.



J.M. Ken Niumura

f) Direct object particle *o*

Tomo: これをかしてあげよう。
kore o kashite ageyō
 this DO_P lend give
 I'll lend you this.

Here we have a very clear example of the usage of を *o*. This particle indicates the previous word is a direct object, that is “the thing that receives the verb’s action.”

In this case, the verb is 貸す *kasu* (“to lend”) and what is lent is これ *kore* (“this”).

Therefore, the particle we must place after

これ *kore* is を *o* because this is what receives the verb’s action. This is one of the particles that gives rise to less confusions in its usage. **Notes:** The form ～してあげる *shite ageru* is used in the sense of “doing something for somebody” (L.28). When the verb ends in ～よう *-yō*, it means “to be going to do something.”



Guillermo March

g) Direction particle *e*

Pipy: さようなら、もう水の中へ帰らないかもしれない
sayōnara, mō mizu no naka e kaeranai kamo shirenai
 goodbye any more water PO_P inside DP not return perhaps
 Goodbye. I might never be able to return to the sea again.



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The last example in this long and dense lesson, shows us the use of two different particles. We already know the first one: it’s の *no* and indicates “possession” or it gives additional information about a noun. The second one, へ *e*, indicates direction: “where” someone or something is going to. The particle *e* is mainly used with the verbs 行く *iku* (“to go”), 来る *kuru* (“to come”), 帰る *kaeru* (“to return”), and a few more which are much less common. In this case, it is used with 帰る *kaeru*.

Note: The form かもしれない *kamo shirenai* at the end of a sentence suggests doubt, something that is not certain, and it is usually translated as “might (do),” or “perhaps.”

- ① What are particles, and what do we use them for?

For the hiragana characters は, へ and を, give both the actual pronunciation, as well as the pronunciation when they are used as particles.

②

- ③ When do we use the particle は? Construct a sentence with は using the words 私 *watashi* ("I") and 学生 *gakusei* ("student"). Translate it.

When do we use the particle に? Construct a sentence with に using the words バルセロナ *baruseron* ("Barcelona") and 住む *sumu* ("to live"). Translate it.

④

- ⑤ When do we use the particle の? Construct a sentence with の using the words 先生 *sensei* ("teacher") and 家 *ie* ("house"). Translate it.

When do we use the particle へ? Construct a sentence with へ using the words ソウル *souru* ("Seoul") and 行く *iku* ("to go"). Translate it.

⑥

- ⑦ Translate the sentence これはあなたの車です *kore wa anata no kuruma desu* into English. (Kore: "this," anata: "you," kuruma: "car.")

Translate the sentence "to give a flower to Hanako" into Japanese. (To give: あげる *ageru*, flower: 花 *hana*, Hanako: 花子.) Take a look at L.15!

⑧

- ⑨ Translate the sentence 中国へ行く *Chūgoku e iku* into English. (Chūgoku: "China," iku: "to go.")

Translate the sentence "to make a plastic model" into Japanese. (Plastic model: プラモデル *puramoderu*, to make: 作る *tsukuru*.)

⑩

第17課：終助詞

Lesson 17: End-of-sentence particles

Continuing with the subject of particles studied in the previous lesson, we will now explain the use of the so-called “end-of-sentence particles,” very common in spoken Japanese. Knowing them will help you understand manga, animation, and live-action films.

What do we use them for?

As we explained in the previous lesson, a particle is an element usually formed by only one hiragana character (with exceptions), which equals a syllable in English. End-of-sentence particles have the same basic feature: we have, for example, *ね ne*, *よ yo*, *ぞ zo*, *な na*, etc., as you can see in the explanatory table in the next page.

Be careful, you mustn't confuse “normal” particles, which have a grammatical role in the sentence and which we explained in the previous lesson, with end-of-sentence particles. These kind of particles are always placed at the end of a sentence, and they usually add a different nuance, rather than hold a grammatic function.

The particle *ぞ zo*, for example, places a special emphasis on the sentence, and indicates the speaker is a self-confident man. Remember these particles are almost exclusively used in spoken Japanese and, moreover, in rather informal situations. The only acceptable particles in formal spoken Japanese are *か ka*, *ね ne*, and, to a certain degree, *よ yo* and *わ wa*.

In the Japanese language there is a heavy distinction between male and female speech, something which can be recognized in the use of end-of-sentence particles: there are particles used only by men, and particles used only by women.

How to use end-of-sentence particles: an outline

We will try to define the use of the different end-of-sentence particles, always basing these definitions on the explanatory table.

か ka: This particle would be, more or less, the equivalent of our question mark (?). (The question mark is, traditionally, not used in Japanese documents, although it is often used in manga, due to its great expressive power.) The particle *か ka* turns a sentence into a question. Thus:

君は寿司が好きです *kimi wa sushi ga suki desu*, “You like sushi.”

君は寿司が好きですか *kimi wa sushi ga suki desu ka?*, “Do you like sushi?”

As you can see, both sentences are exactly the same but for the final か *ka*, which turns the statement into a question. Making questions in Japanese is as easy as adding か *ka* at the end of a normal sentence, and giving the whole sentence an interrogative intonation when you pronounce it.

ね *ne*: This particle is also used very often in Japanese. It has two functions:

- It adds a confirmation tone. It would be equal to “isn’t it?” or “you know...”
- When one suggests something, it is usual to soften the suggestion with the particle ね *ne* at the end, so as not to sound too sharp. It would be something like “Okay...?” ね *ne* is, by far, the most common emphatic particle in Japanese,

End-of-sentence particles			
か <i>ka</i>	Question	すしが好きですか <i>sushi ga suki desu ka?</i> Do you like sushi?	すし <i>sushi</i> 好き <i>suki</i> to like です <i>desu</i> to be
ね <i>ne</i>	a) Affirmation statement	a) この映画が長いですね <i>kono eiga ga nagai desu ne</i> This film is long, isn't?	この <i>kono</i> this 映画 <i>eiga</i> movie 長い <i>nagai</i> long
	b) Softens a suggestion	b) あした、来てね <i>ashita, kite ne</i> Come tomorrow, okay?	あした <i>ashita</i> tomorrow 来て <i>kite</i> come (you)
よ <i>yo</i>	a) Emphasis, statement	a) 日本語はやさしいよ! <i>nihongo wa yasashii yo!</i> Japanese is easy!	日本語 <i>nihongo</i> Japanese やさしい <i>yasashii</i> easy
	b) Suggestion	b) 歌を歌ってよ! <i>uta o utatte yo!</i> Sing a song, come on!	歌 <i>uta</i> song 歌って <i>utatte</i> sing (you)
さ <i>sa</i>	Emphasis, statement	ラーメンを食べたいさ <i>raamen o tabetai sa</i> I want to eat <i>rāmen</i> , hey.	ラーメン <i>rāmen</i> noodles 食べたい <i>tabetai</i> to want to eat
ぞ <i>zo</i>	Emphasis, statement (♂, informal)	めっちゃや疲れたぞ! <i>meccha tsukareta zo!</i> I'm so tired! / I'm exhausted!	めっちゃ <i>meccha</i> very much (informal) 疲れた <i>tsukareta</i> tired
ぜ <i>ze</i>	a) Emphasis, statement (♂, informal)	a) あれは千円だぜ! <i>are wa sen en da ze!</i> Hey, that's one thousand yen!	あれ <i>are</i> that 千円 <i>sen en</i> 1,000 yen だ <i>da</i> to be (informal)
	b) Suggestion (♂, informal)	b) いっぱい遊ぼうぜ! <i>ippai asobō ze!</i> Let's have lots of good fun!	いっぱい <i>ippai</i> a lot 遊ぼう <i>asobō</i> let's have fun
な <i>na</i>	Emphasis, statement, wish (♂)	中国へ行きたいな <i>chūgoku e ikitai na</i> I'd love to go to China!	中国 <i>chūgoku</i> China 行きたい <i>ikitai</i> to want to go
	*) Negative imperative (♂)	*) これを壊すな! <i>kore o kowasu na!</i> Don't break that!	これ <i>kore</i> this 壊す <i>kowasu</i> to break
わ <i>wa</i>	Emphatic statement (♀)	このお寺は感激するわ! <i>kono o-tera wa kangeki suru wa!</i> This temple is impressive!	お寺 <i>o-tera</i> temple 感激する <i>kangeki suru</i> to be deeply impressed
の <i>no</i>	a) Question (informal)	a) あした来るの? <i>ashita kuru no?</i> Will you come tomorrow?	あした <i>ashita</i> tomorrow 来る <i>kuru</i> to come
	b) Statement (♀)	b) タイへ行くの <i>tai e iku no</i> I'm going to Thailand, you know?	タイ <i>tai</i> Thailand 行く <i>iku</i> to go

and has many nuances, impossible to summarize in a few words. For the moment, get used to seeing it in context and use it sparingly. Foreigners with a modest level in Japanese tend to excessively use *ne*, something that has become a hackneyed habit.

よ yo: Just like *ne*, *yo* is a very common particle, with which we must also try to use sparingly. Among other nuances, it has two main functions:

- a) To state, to give the sentence a degree of certainty, and to sound convincing.
- b) At the end of a sentence which expresses an order or a wish, the particle *yo* has the function of “insistence” or “pressure.”

さ sa: *sa* has a similar emphasizing function as *ne*, although its use is limited to Eastern Japan. Mainly in the area of Tokyo and its surroundings, there are people who use *sa* so profusely, instead of rationally and moderately, that it becomes a very unelegant linguistic habit.

ぞ zo: A particle used only by men in informal-vulgar language. Its function is very similar to the a) function of *yo*, that is, it states and gives the sentence a strong sense of certainty or determination. Use it very cautiously: only if you are a man and you are among very close friends or people whom you deeply trust.

ぜ ze: The two functions of this particle are almost identical to those of *yo* and *zo*, but with more of a “cooler” nuance to it, and used more often by younger men.

な na: This particle implies the wish to do something which is theoretically very difficult to do, among other nuances.

Note: Don’t mistake this particle for the grammatical marker of the “negative imperative:” *na* is also used at the end of a sentence to give straight orders which indicate prohibition (L.30). Mainly used by (but not limited to) men.

わ wa: Female version of *zo* and *ze*. It has more or less the same functions as these two particles, with the difference that *wa* is used exclusively by women (although in the dialect of the Kansai area [Osaka and its surroundings] men also use it, with the meaning of *zo*).

の no: The particle *no* has two main functions:

- a) Informal version of the particle *ka*, that is, it turns an affirmative or negative sentence into a question.
- b) It gives an informative nuance to the sentence, and it could be translated as “you know.” It is basically used by women.

As you have seen, the end-of-sentence particles, are used to give very important nuances to sentences, and they are impossible to translate into English. Mastering the particles is difficult, especially when there are so many and with such a variety of nuances. Be patient, and, for the moment use this lesson as a reminder until you get used to them.

漫画例

Manga-examples

The end-of-sentence particles take up the central topic in the manga-examples in this lesson. We will see how the most important ones function in a real context.

a) Informal question

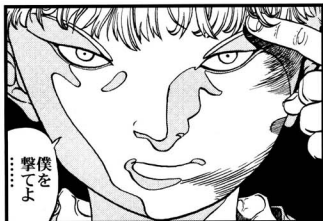
Mika: じゃお大事に **Tetsu:** もう帰るの？
ja o-daiji ni mō kaeru no?
 well (set phrase) already go home Q?
 Well, take care. Are you going already?



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The important particle in this panel is の *no*. It is an informal version of か *ka*: it is used to form questions in an informal or colloquial context. Be careful: in L.16 we talked about “normal” particles, and the の *no* which indicates possession was among them. Take care not to confuse these two particles, they have nothing to do with each other. Here you can also see a set phrase (L.27): It is *o-daiji ni*, a farewell greeting aimed at sick people, meaning something like “take care.”

b) Insistence, pressure



Guillermo March

Johan: 僕を撃てよ...
boku o ute yo...
 me DOP shoot EP...
 Shoot me...

Here, Johan, a boy, asks his sister to shoot him. The emphatic particle chosen by Johan is よ *yo*, which indicates “insistence” or “pressure” at the end of a sentence where an order or a wish is expressed. Here, the order is further reinforced by adding よ *yo* at the end of the sentence *boku o ute* (“shoot me”). The suggested translation is much briefer, but no less sharp.

c) Emphasis

Shingō: 今度はお前の家へ行こ～ぜ!
kondo wa omae no uchi e iko- ze!
 next time TOP you POP home DP go EP!
 Next time we'll go to your place!



The particle to be mentioned here is ぜ *ze*, used only by men in very informal situations, basically among friends. ぜ *ze* gives the sentence a nuance of insistence and assertion.

Notes: The dash in the word 行こ～ has the function of making the sound longer than usual. Also, take a good look and make use of this example to review the grammatical particles は *wa* (topic), の *no* (possession), and え *e* (direction), studied in L.16.

d) Double use of end-of-sentence particles

Schüle: 約束10時にあったよな
yakusoku jū ji ni atta yo na
 promise 10 o'clock TP be EP EP
 You had an appointment
 at 10, didn't you?



This last panel will illustrate the use of two end-of-sentence particles together in the same sentence. Sometimes, it seems one sole particle is not enough, and a combination of two (never more than two) is used to give the sentence a stronger emphatic tone, as in here.

Here, the surprise or statement particle よ *yo* is used together with the male confirmation particle な *na*.

Other common combinations are よね *yo ne*, わね *wa ne* or わよ *wa yo*. These last two are mainly used in female language.

We also have the frequent combination かな *ka na*: used to indicate uncertainty or to wonder about something. Its meaning is similar to our "I wonder if..." A feminine alternative to かな *ka na* is かしら *kashira*.

- ① What are end-of-sentence particles?
What do we use them for?

- Are end-of-sentence particles usually used in written Japanese? ②

- ③ What does the end-of-sentence particle
よ *yo* indicate?

- What does the end-of-sentence particle
わ *wa* indicate? ④

- ⑤ What does the end-of-sentence particle
ぞ *zo* indicate?

- If we add ぞ *zo* to これはおもしろい *kore wa omoshiroi* ("this is interesting"), what connotations does the sentence acquire, and what information can we obtain from it? ⑥

- ⑦ Turn the following sentence into a question: きょうはメキシコへ行く *kyō wa mekishiko e iku* ("you are going to Mexico today"). There are two options.

- Translate the following sentence into English: アイスを食べるな *aisu o taberu na*. (*Aisu*: "ice-cream," *taberu*: "to eat.")
Is the speaker a man or a woman? ⑧

- ⑨ Translate this sentence into Japanese:
"Nice weather, isn't it?" ("Nice weather:
いい天気 *ii tenki*, "to be:" です *desu*.)

- As a general rule, can we use end-of-sentence particles in formal conversations? ⑩

第18課：ある・いる

Lesson 18: The verbs *aru* and *iru*

As we progress in the course, the lessons, as is to be expected, become increasingly difficult. Here, as a prelude to the next lesson (Verbs 1), we will see two of the most basic verbs in Japanese: *aru* and *iru*.

Two verbs that have exactly the same meaning?

The verbs いる *iru* and ある *aru* both mean “there is / are” or “to be (somewhere),” but what is the difference between them? Basically, the difference lies in that the verb いる *iru* is used when the subject is a person or an animal (an animate being), and the verb ある *aru* is used with things (inanimate beings). Be sure to remember this difference, as it is essential.

As we said in L.9 (basic grammar), Japanese verbs always go at the end of the sentence: Japanese is said to have an SOV / SAV structure (Subject + Object or Adverb + Verb), while English is SVO / A. Observe:

English: I write a letter.

S V O

Japanese: *Watashi wa tegami o kaku* (私は手紙を書く)

S O V

(私 *watashi* = “I,” 手紙 *letter* = “library,” 書く *kaku* = “to write”)

This particular order must be kept in mind when forming sentences. And don’t forget about grammatical particles. Here, we have the topic particle は *wa* and the particle を *o* (which marks the object). Review L.16 if you have any doubts about the usage of these particles.

Conjugations

The verbs いる *iru* and ある *aru* are conjugated in the following forms: present, past, negative, and past negative. You can look up the conjugations in the table on the following page.

The good news about Japanese verbs is that, just like with the verb “to be” (L.9) and with nouns (L.11), their form doesn’t change depending on what person the speaker is speaking in (ie: “I,” “we,” or “they”): the form is always the same. The only conjugations are present, past, negative and past negative (as you can see in the table), and a few more for the *-te* form (L.28), the imperative (L.30), and so on.

Inflections for the verbs <i>iru</i> and <i>aru</i>				
	Verb <i>iru</i> (animate)		Verb <i>aru</i> (inanimate)	
	Formal	Dict. form	Formal	Dict. form
Present (There is)	います <i>imasu</i>	いる <i>iru</i>	あります <i>arimasu</i>	ある <i>aru</i>
Past (There was)	いました <i>imashita</i>	いた <i>ita</i>	ありました <i>arimashita</i>	あった <i>atta</i>
Negative (There isn't)	いません <i>imasen</i>	いない <i>inai</i>	ありません <i>arimasen</i>	ない <i>nai</i>
Past negative (There wasn't)	いませんでした <i>imasendeshita</i>	いなかった <i>inakatta</i>	ありませんでした <i>arimasendeshita</i>	なかった <i>nakatta</i>

What we do have is two different conjugations depending on the formality level. In a conventional class of Japanese we will first learn the so-called *-masu* form, named so because all the present forms end in ~ます *-masu* (in the case of いる *iru* and ある *aru*: います *imasu* and あります *arimasu*). This variety is also called the “formal form,” because it is used in formal situations.

This being a course designed to learn mainly spoken Japanese, the one you find in manga, we must also explain the so-called “simple form,” also known as the “dictionary form” or the “casual form,” used in informal and vulgar situations. It is called “dictionary form” because it is in this conjugation that verbs appear in dictionaries. It is by far the most commonly used in manga, anime, videogames, and live-action movies, and therefore we are compelled to explain it at such an early stage (a conventional student usually learns the dictionary form long after learning the *-masu* form).

Basic sentences

We will give basic structures to form simple sentences using the verbs いる *iru* and ある *aru*. You will need to master the place pronouns ここ *koko*, そこ *soko*, あそこ *asoko* and どこ *doko* (“here,” “there,” “over there,” “where”), which we quite thoroughly covered in L.9.

As we have mentioned, いる *iru* and ある *aru* have two meanings, depending on the context. Remember, the basic difference is that いる *iru* is used with animate beings, whereas ある *aru* is used with inanimate beings. Let's study these two different meanings.

The meaning of “There is / are”

Read carefully these two sentences which follow the “place *kosoado* + *ni* + subject *ga* + *aru / iru*” model. They are very easy to form, and you will find them very useful:

1. ここに亀がいる
koko ni kame ga iru
There is a turtle here.

2. そこに財布がありました
soko ni saifu ga arimashita
There was a wallet there.

As you can see, we have used the dictionary form of the verb いる *iru* in the present tense in the first example sentence. Notice how the subject is 亀 *kame* (“turtle”), that is, an animate being; therefore, the appropriate verb is いる *iru*. Whereas in the second example, we have used the formal form in the past tense of the verb ある *aru*. The subject is 財布 *saifu* (“wallet”), an inanimate object; thus, the appropriate verb is ある *aru*.

The meaning of “to be (somewhere)”

The two following sentences follow the “subject *wa* + adverb of place *ni* + *aru / iru*” model. They are used to indicate that something or someone (marked with the topic particle は *wa*) is at a particular place (marked with the place particle に *ni*).

1. 佐藤さんは家にいませんでした

satō-san wa ie ni imasendeshita

Mr. Satō was not home.

2. めがねは机にない

megane wa tsukue ni nai

The glasses are not on the desk.

In the first sentence, when talking about a person (Mr. Satō), we have used the verb いる *iru* in its formal past negative form. In the second one, the subject being an object (glasses), we have used ある *aru* in its simple present negative form.

The meaning of “to have”

Sometimes we can find the “subject *wa* + direct object *ga* + *aru / iru*” construction, with a similar meaning to our verb “to have.” Take a look at the examples:

1. 僕は車がありません

boku wa kuruma ga arimasen

I don't have a car.

2. 里美ちゃんは犬がいるの？

satomi-chan wa inu ga iru no?

Does Satomi have a dog?

However, in these cases, it's usually better to use the verbs 持つ *motsu* “to have,” “to own,” or, in the specific case of animals, 飼う *kau* “to keep,” “to raise” instead of ある *aru* and いる *iru*, respectively. And now, we give you a vocabulary table so that you can try constructing your own sentences.

Animals and objects					
Japanese	Rōmaji	Meaning	Japanese	Rōmaji	Meaning
はえ	<i>hae</i>	fly	財布	<i>saifu</i>	wallet
蚊	<i>ka</i>	mosquito	めがね	<i>megane</i>	glasses
亀	<i>kame</i>	turtle	はし	<i>hashi</i>	chopsticks
ちょう	<i>chō</i>	butterfly	コップ	<i>koppu</i>	glass
さめ	<i>same</i>	shark	皿	<i>sara</i>	plate
かえる	<i>kaeru</i>	frog	フォーク	<i>fōku</i>	fork
くじら	<i>kujira</i>	whale	スプーン	<i>supūn</i>	spoon
からす	<i>karasu</i>	crow	ナイフ	<i>naifu</i>	knife

漫画例

Manga-examples

Let's now have a look at some examples in real context of the verbs *iru* and *aru*, with their different meanings of "there is / are," "to be somewhere," and "to have."

a) *aru* "there is / are"



J.M. Ken Niimura

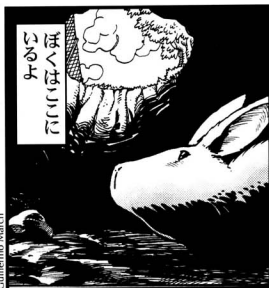
Onimaru: ここにスズが2つある...
koko ni suzu ga futatsu aru...
 here PP bell SP two there are
 There are two bells here...

This first example illustrates the meaning of "there is" of the verb ある *aru*. Remember how the structure of this kind of sentence usually is: "place particle *ni* + thing *wa* / *ga* + verb *aru* / *iru*." Besides, since the word スズ *suzu* names an inanimate thing (bell), the chosen verb must be ある *aru*. In this case, the situation being an informal one, the speaker chooses the dictionary form.

b) *iru* as "to be somewhere"

Rabbit: ぼくはここにいるよ
boku wa koko ni iru yo
 I TOP here PP to be EP
 I'm here!

An example of the meaning "to be somewhere." Since we are talking about an animate being, ぼく *boku* (I), we use いる *iru*. Notice the particle following the word for place is に *ni* (L.16) Note: Review the usage of the end-of-sentence particle よ *yo* (L.17).



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c) *iru* as “to be somewhere” (2) – negative form

Teacher: みんなの机の中にはいないな？
minna no tsukue no naka ni wa inai na?
 everybody POP desk PP inside PP TOP not be EP
 Isn't it inside any of your desks?

Children: いませーん
imaseeen
 not be
 Nooo!!



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We see here the two options of the present negative form of いる *iru*. The teacher uses the dictionary or colloquial form (いない *inai*, “not to be”), whereas the children, showing respect, use the formal form (いません *imasen*). By the way, what they are looking for is the class hamster, and, consequently, they use the verb いる *iru*, for living beings. Bear in mind formality levels when you speak is very important: In Japan, you may not speak to your teacher the same way you would speak to your closest friend. Since we can't walk around speaking like they do in manga, in this course we emphasize both colloquial and formal expressions.

d) *aru* as “there is / are” (2) – negative form



Guillermo March

Mori: もう逃げ場はありませんよ
mō nigeba wa arimasen yo
 any more means of escape TOP there isn't EP
 You can't escape now.

Finally, we see here the usage of the *-masu* form, that is the formal use, of the verb ある *aru*. Mr. Mori conjugates its negative form, ありません *arimasen* (“there isn't”). Since the word 逃げ場 *nigeba* (“means of escape”) is not a living being nor anything similar, but is in fact a concept, we will use the verb ある *aru*, and not いる *iru*. The *-masu* form is used when you don't know the interlocutor well, that is, in formal situations. It is roughly similar to the usage in English of adding “Mr.,” “Mrs.,” or “Ms.” to a surname.

- ① When do we use the verb いる *iru*? And how about ある *aru*?

- ② Conjugate the past affirmative of the dictionary form of the verb ある *aru*.

- ③ Conjugate the present negative of the formal form (*-masu* form) of ある *aru*.

- ④ Conjugate the present affirmative of the dictionary form of いる *iru*.

- ⑤ Translate the following sentence into Japanese: "There is a fork over there." (2 answers: formal and dictionary.)

- ⑥ Translate the following sentence into English: ここにさめがいませんでした *koko ni same ga imasendeshita*.

- ⑦ Translate the following sentence into Japanese: "I didn't have a frog." (2 answers: formal and dictionary.)

- ⑧ Translate the following sentence into English: わたしは皿がない *watashi wa sara ga nai*.

- ⑨ When do we use the formal form (AKA *-masu* form)? What would it be more or less equal to in English?

- ⑩ Which of the two forms (formal / dictionary) would we use with our closest friend?

第19課：動詞①マス形

Lesson 19: Verbs (1): *-masu* form

Just as we mentioned in the previous lesson, we will now fully deal with verbs. Japanese verbal conjugations are very simple compared to other languages, they are even simpler than English verbs! The most obvious difficulty lies in the degree of formality.

The formal form

As we saw in L.18, there are two different conjugations depending on the formality degree: on the one hand we have the so-called “simple form” (or “dictionary form”), and, on the other hand, we have the “*-masu* form,” (or “formal form”).

In the following lessons, we will study the different inflections of the Japanese verbs, first in their formal form, the “*-masu* form” (in this lesson), and then in their informal form, the “simple form” (L.20). These two lessons will be especially difficult owing to the number of new concepts and conjugations we will learn, therefore, they will have an extra number of manga-examples so you can get a better understanding, in practice, of the usage explained in the theory section.

Sentence structure

We have already mentioned in L.9 and L.18 that Japanese verbs always go at the end of the sentence: thus, to form a sentence we first have the subject, then the object or adverb, and finally the verb.

Remember we need to add grammatical particles, which will function as a “joint” between the different sentence parts (L.16.) Here are some examples:

- | | |
|---|---|
| 1. 私はパンを食べます
<i>watashi wa pan o tabemasu</i>
I TOP bread DOP eat
I eat bread. | 2. 私はジョセフに本を貸しました
<i>watashi wa josefu ni hon o kashimashita</i>
I TOP Joseph IOP book DOP lend (past)
I lent Joseph a book. |
|---|---|

In example 1), は *wa* and を *o* are particles which indicate the previous words (私 *watashi* and パン *pan*) are, respectively, the topic in the sentence and the direct object. In example 2), は *wa* and を *o* have the same function as in 1), while に *ni* is the marker for the indirect object, which is, as you can guess, ジョセフ *josefu*. (Review L.16 if you are not too sure about this.)

Conjugations

The *-masu* form of verbs, that is, the formal way for conjugating them, is fairly simple. First, as with the verbs です *desu* (“to be,” L.9) and いる *iru* and ある *aru* (“to be [somewhere],” L.18), you must bear in mind there are no different conjugation forms depending on person: whatever the subject, “I,” “you,” “he,” “we,” or “they,” the verbal form never changes. For example:

私は読みます *watashi wa yomimasu* “I read.”

彼女は読みます *kanojo wa yomimasu*. “She reads.”

While in English the verb changes (“read” / “reads”), in Japanese it is always 読みます *yomimasu*. If you don’t remember the personal pronouns (“I,” “you,” “he,” etc.), you can review L.7, because it is essential that you know them.

Notes on pronunciation which you must bear in mind:

1) In all forms ending in *-masu*, the final “u” is hardly pronounced, and its pronunciation resembles “-mas.” For example, 読みます *yomimasu* is pronounced somewhat like “yomimas.”

2) The “i” in the past tense *-mashita* ending, which we will now see, is hardly pronounced, and its pronunciation resembles “-mashta.” For example, 読みました *yomi-mashita* is pronounced “yomimashta.”

	Simple f.	Meaning	-masu form	Past	Negative	Past negative
Group 1 Invariant	教える <i>oshieru</i>	to teach	教えます <i>oshiemasu</i>	教えました <i>oshiemashita</i>	教えません <i>oshiemasen</i>	教えませんでした <i>oshiemasendeshita</i>
	起きる <i>okiru</i>	to wake up	起きます <i>okimasu</i>	起きました <i>okimashita</i>	起きません <i>okimasen</i>	起きませんでした <i>okimasendeshita</i>
	貸す <i>kasu</i>	to lend	貸します <i>kashimasu</i>	貸しました <i>kashimashita</i>	貸しません <i>kashimasen</i>	貸しませんでした <i>kashimasendeshita</i>
Group 2 Variable	待つ <i>matsu</i>	to wait	待ちます <i>machimasu</i>	待ちました <i>machimashita</i>	待ちません <i>machimasen</i>	待ちませんでした <i>machimasendeshita</i>
	買う <i>kau</i>	to buy	買います <i>kaimasu</i>	買いました <i>kaimashita</i>	買いません <i>kaimasen</i>	買いませんでした <i>kaimasendeshita</i>
	帰る <i>kaeru</i>	to return	帰ります <i>kaerimasu</i>	帰りました <i>kaerimashita</i>	帰りません <i>kaerimasen</i>	帰りませんでした <i>kaerimasendeshita</i>
	書く <i>kaku</i>	to write	書きます <i>kakimasu</i>	書きました <i>kakimashita</i>	書きません <i>kakimasen</i>	書きませんでした <i>kakimasendeshita</i>
	急ぐ <i>isogu</i>	to hurry	急ぎます <i>isogimasu</i>	急ぎました <i>isogimashita</i>	急ぎません <i>isogimasen</i>	急ぎませんでした <i>isogimasendeshita</i>
	遊ぶ <i>asobu</i>	to play	遊びます <i>asobimasu</i>	遊びました <i>asobimashita</i>	遊びません <i>asobimasen</i>	遊びませんでした <i>asobimasendeshita</i>
	飲む <i>nomu</i>	to drink	飲みます <i>nomimasu</i>	飲みました <i>nomimashita</i>	飲みません <i>nomimasen</i>	飲みませんでした <i>nomimasendeshita</i>
	死ぬ <i>shinu</i>	to die	死にます <i>shinimasu</i>	死にました <i>shinimashita</i>	死にません <i>shinimasen</i>	死にませんでした <i>shinimasendeshita</i>
	する <i>suru</i>	to do	します <i>shimasu</i>	しました <i>shimashita</i>	しません <i>shimasen</i>	しませんでした <i>shimasendeshita</i>
	来る <i>kuru</i>	to come	来ます <i>kimasu</i>	来ました <i>kimashita</i>	来ません <i>kimasen</i>	来ませんでした <i>kimasendeshita</i>
Group 3 Irregular						

Conjugations

Let's have a look now at the conjugation table on the previous page. Notice, first, how we have divided the table into three groups, group 1 (invariable), group 2 (variable), and group 3 (irregular). The division won't be very relevant in this lesson, but it is worth knowing there are three groups. As we mentioned in L.18, verbs appear in dictionaries in the "simple form" (also called "dictionary form" for obvious reasons). Therefore, the simple form has a similar role to our infinitive.

To obtain the *-masu* forms of verbs in the simple form, we must know first to which group they belong. In the first group we find verbs ending only in *-iru* or *-eru*, but notice how in the second group in our table there is also one kind of verb with a *-ru* ending (there are also verbs ending in *-iru* and *-eru*, as well, in the second group). The point is, just by knowing the simple form alone will not guarantee that you can tell whether a verb ending in *-iru* or *-eru* belongs to group 1 or 2, so you will have to learn the tricky ones by heart. For the most part, however, when the simple form of a verb does not end in *-iru* or *-eru*, it's safe to say that the verb belongs to the second group. The way to obtain the *-masu* form of a verb from its infinitive varies depending on its group:

Group 1: We eliminate the infinitive's last *-ru* and add *ます -masu*. Example: 教える *oshieru* ⇒ 教えます *oshiemasu* ("to teach").

Group 2: The strategy changes according to the verb ending: す *su* ⇒ します *shimasu*, っ *tsu* ⇒ ちます *chimasu*, う *u* ⇒ います *imasu*, る *ru* ⇒ ります *rimasu*, く *ku* ⇒ きます *kimasu*, ぐ *gu* ⇒ ぎます *gimasu*, ぶ *bu* ⇒ びます *bimasu*, む *mu* ⇒ みます *mimasu* and ぬ *nu* ⇒ にます *nimasu*. Notice how we generally replace the last *u* sound in the infinitive for *-imasu*. Example: 書く *kaku* ⇒ 書きます *kakimasu* ("to write").

Group 3: The *-masu* form depends on the two irregular verbs whose formation you must learn by heart.

Past, negative, and past negative

Once we have obtained the *-masu* form, let's have a look at its inflections: past, negative, and past negative. It is extremely easy, and the three groups of verbs (including irregular verbs) work exactly the same way.

Past: We replace the す *su* part of the *-masu* form with した *shita*. Example: 待ちます *machimasu* ("to wait") ⇒ (we take off *-su*) 待ちま *machima* ⇒ (we add *-shita*) 待ちました *machimashita* ("I waited").

Negative: We replace the す *su* part of the *-masu* form with せん *sen*. Example: 起きます *okimasu* ("to wake up") ⇒ (we take off *-su*) 起きま *okima* ⇒ (we add *-sen*) 起きません *okimasen* ("I don't wake up").

Past negative: We replace the す *su* part of the *-masu* form with せんでした *sendeshita*. Example: 貸します *kashimasu* ("to lend") ⇒ (we take off *-su*) 貸しま *kashima* ⇒ (we add *-sendeshita*) 貸しませんでした *kashimasendeshita* ("I didn't lend").

漫画例

Manga-examples

As usual, the manga-examples will help us put into practice what was explained in the previous pages. This time we will see the different conjugations of verbs in their *-masu* form.

a) Usage of the present tense (1)



Fishbone: 私はミスター・ササキに命をあげます
watashi wa misutaa sasaki ni inochi o agemasu
 I SP mister Sasaki IOF life DOP give
 I'll give my life for Mr. Sasaki.

We see here the present tense of the verb あげる *ageru* ("to give"), that is, あげます *agemasu* (it belongs to Group 1). Japanese verbs don't have either number or gender, and therefore, as in this panel, when the subject is *watashi* ("I"), the verb in the present tense is *agemasu*. When the subject is *watashitachi* ("we"), the present tense remains *agemasu*, and the same happens with *kanojo* ("she"), *anata* ("you"), etc. We have chosen the future ("I will give") for the translation, as we thought it more appropriate. In Japanese there is also no specific future tense.

Note: The text in bubbles is usually written from top to bottom, and from left to right. In this case, we find the text written horizontally and from right to left. This is often used when a non-Japanese speaker appears in a manga, and we are offered a "translation" of what he or she is saying.

b) Usage of the present tense (2)

Hirao: 小林先生、私が守ります!! はい!
Kobayashi-sensei, watashi ga mamorimasu!! hai!
 Kobayashi professor, I *sp* protect!! yes!
 I will protect you, professor Kobayashi!! Yes!!

Here we have another example of the usage of the present tense. In this case the verb is 守る *mamoru* ("to protect"), a Group 2 verb, its *-masu* form being 守ります *mamorimasu*. Thus, to conjugate it, we must replace the last *-u* sound with *-imasu*: *mamoru* is turned into *mamorimasu*. There are no doubts as to which group *mamoru* belongs, since it ends in *-oru*. But it is impossible to know when a verb ending in *-eru* or *-iru* belongs to Group 1 or 2. In the Appendix IV we indicate which of the groups verbs belong to when they end in *-eru* or *-iru*.



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c) Usage of the negative (1)



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Sawada: 負けませんよ
makemasen yo
 lose EP
 I'm not going to lose.

We see in this panel the negative form of the Group 1 verb 負ける *makeru* ("to lose") in its *-masu* form. The *-masu* form in the present tense of *makeru* is 負けます *makemasu*. The negative is formed by replacing *su* with *sen*, no matter what group the verb belongs to. Thus: 負けます *makemasu* ⇒ 負けません *makemasen* ("not to lose").

The literal translation of this sentence would be "I don't lose," but we have used the construction with "going to," for a more natural translation. Take a look as well at the end-of-sentence emphatic particle よ *yo* (L.17).

d) Usage of the negative (2)



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Ryôko: 何も知りません
nani mo shirimasen
 nothing know
 I know nothing.

Here is another example of the negative form. This time the verb is 知る *shiru* ("to know"), which belongs to Group 2, and, therefore, its *-masu* form in the present tense is 知ります *shirimasu*. The negative we see here is 知りません *shirimasen*. We already mentioned in the previous lesson that the *-masu* form is part of the formal (polite) language, and if we looked for an equivalent, the closest we would get in English would be addressing somebody using either "sir" or "Mr.," "Mrs." or "Ms." with their surname. We will seldom see this form in manga, since the dictionary form (which we will see in L.20) is far more common.

e) Usage of the past tense

Makie: わかりました...
wakarimashita...
 understand...
 I see...



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We have here an example of the past tense. The verb is 分かる *wakaru* ("to understand," "to know"), from Group 2, its *-masu* form being 分かります *wakarimasu*. To form the past we replace the last *-su* with *-shita*. Thus: 分かります *wakarimasu* ⇒ 分かりました *wakarimashita* ("I understood"). *Wakarimashita* is also often used to express phrases such as: "I see," "Fine," "OK," "Sure, I get you..."

f) Usage of the past negative

With this example of the past negative, we finish our journey through all the *-masu* form conjugations by means of the manga-examples. Here, we have the verb 飲む *nomu* (“to drink”), its *-masu* form in the present tense being 飲みます *nomimasu*. As we saw in the theory section, the past negative is formed replacing the last *-su* with *-sendeshita*. Thus: 飲みます *nomimasu* ⇒ 飲みませんでした *nomimasendeshita*. Although 飲む *nomu* belongs to Group 2 (variable verbs), notice how the *-masu* form conjugations are exactly the same for all the verbs in any group.



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Johnson: 何も飲みませんでしたよ
nani mo nomimasendeshita yo
 nothing drink EP
 He didn't drink anything.

g) Usage of the past interrogative



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Akakage: 私を呼びましたか!?! 殿!!
watashi o yobimashita ka!?! Tono!!
 I DOP call Q? Sir!!
 Have you called me, sir?!

We will conclude this long lesson with a last example which will show us how to construct interrogative sentences with all the verbs we have learned. Forming interrogative sentences is very simple in Japanese: all you need to do is add か *ka* at the end of a sentence, and pronounce it in an interrogative way (L.17).

In this case, we have the verb 呼ぶ *yobu* (“to call”), its *-masu* form being 呼びます *yobimasu*: to obtain the *-masu* form of a Group 2 verb, all you need to do is replace

the last *-u* sound with *-imasu*. The past of *yobimasu* is *yobimashita* (to obtain the past of a verb in the *-masu* form, we replace the last *-su* with *-shita*). And, finally, the interrogative is obtained adding か *ka*: 呼びましたか *yobimashita ka*? “Have you called me?”

- ① Why are formal verbs called verbs in *-masu* form?

Which form is usually used in manga, the *-masu* form or the dictionary form?

②

- ③ Conjugate the present negative of the verb 書きます *kakimasu* ("to write").

Conjugate the present affirmative of the verb 食べます *tabemasu* ("to eat").

④

- ⑤ Translate the sentence: "I drank beer" into Japanese. (To drink: 飲みます *nomimasu*, beer: ビール *biiru*, Direct object particle: を *o*.)

Translate the sentence 彼は遊びませんでした *kare wa asobimasendeshita* into English. (*kare*: "he," *wa*: "subject particle.")

⑥

- ⑦ Translate the sentence: "She doesn't run" into Japanese. (She: 彼女 *kanojo*, to run: 走ります *hashirimasu*, subject particle: は *wa*.)

Translate the sentence 私は花を買います *watashi wa hana o kaimasu* into English. (*hana*: "flower," *o*: "direct object particle.")

⑧

- ⑨ The past tense of the verb *wakaru* ("to understand") is *wakarimashita*. With what two senses can we translate this form into English?

When we see a bubble in a manga with the words written horizontally, what does it usually mean?

⑩

第20課：動詞②辞書形

Lesson 20: Verbs (2): Dictionary form

In lesson 20 we will supplement the theory on verbs explained in the previous lesson. While in L.19 we saw the formal way of conjugating a verb, here we will see the informal way: the so-called “simple form,” or “dictionary form.”

Dictionary form

The “simple form” or “dictionary form” is used in informal situations, when we talk with friends or family. That is why, due to its colloquial nature, it is the most common form in manga. As we have already mentioned, it is called the “dictionary form” because when looking up a verb in dictionaries, the verb will always appear in this form; it would be the equivalent to the infinitive in English.

This form’s special characteristic is that it always ends in *-u* (see table), and unlike the *-masu* form (L.19) its past, negative and past negative conjugations are much more complex. However, it goes without saying that it is essential that you should thoroughly know this form to progress in your study of Japanese: much of what we will see in subsequent lessons will be explained taking for granted that the student has completely mastered these conjugations.

In the table on the following page, you have the conjugation of the different groups of verbs, as well as the rules for the past, negative and past negative conjugations. Let’s have a closer look at the table.

The three groups

As we mentioned in the previous lesson, there are three large groups of verbs. Although we need to conjugate the negative, past, and past negative forms of a verb in the *-masu* form, in the present tense all verbs worked exactly the same way. With the dictionary form, again, the group division is of prime importance.

Group 1: “Invariable” verbs, we will later see the reason for their name.

Group 2: “Variable” verbs. There are five subdivisions.

Group 3: Irregular verbs, which we should learn by heart, because conjugation rules are not applied to them. There are only two irregular verbs in Japanese, する *suru* “to do” and 来る *kuru* “to come,” plus the half-irregular 行く *iku*, “to go.”

A glance at the table

If you look at the table from left to right, you will first notice the so-called “infinitive,” that is, a verb in the simple present form. Notice how all verbs, whatever their group, end in *-u*. In L.19 we studied how to obtain a verb’s *-masu* form from its infinitive form; you might need to thoroughly review these rules before carrying on.

Next, we have the translation of the verb’s meaning, the past tense, the rules for the past tense conjugation, the negative conjugation, the rules for the negative conjugation, and, finally, the conjugation of the past negative.

Let’s now study the different conjugations, one by one, and at length..

The past tense

Group 1: Notice how verbs in Group 1 always end in *-iru* or *-eru*. To conjugate the past tense of a verb in this group we must simply replace the last *-ru* with *-ta*. The fact that this conjugation is so simple, as we already saw in L.19, is the reason why these verbs are known as “invariable:” the verb stem doesn’t change.

Example: 起きる *okiru* (“to wake up”) ⇒ 起きた *okita* (“I woke up,” “I have woken up,” etc.) Notice how the only past form in Japanese is equally equivalent to our past simple (“I woke up”), present perfect (“I have woken up”), and past perfect (“I had

	Simple f.	Meaning	Past	Rule	Negative	Rule	Past negative
Group 1 Invariable	教える <i>oshieru</i>	to teach	教えた <i>oshieta</i>	～ て た <i>-ta</i>	教えない <i>oshienai</i>	～ て ない <i>-nai</i>	教えなかった <i>oshienakatta</i>
	起きる <i>okiru</i>	to wake up	起きた <i>okita</i>		起きない <i>okinai</i>		起きなかった <i>okinakatta</i>
Group 2 Variable	A 貸す <i>kasu</i>	to lend	貸した <i>kashita</i>	～ す した <i>-shita</i>	貸さない <i>kasanai</i>	～ す さない <i>-sanai</i>	貸さなかった <i>kasanakatta</i>
	待つ <i>matsu</i>	to wait	待った <i>matta</i>	～ つ った <i>-tta</i>	待たない <i>matanai</i>	～ つ たない <i>-tanai</i>	待たなかった <i>matanakatta</i>
	B 買う <i>kau</i>	to buy	買った <i>katta</i>	～ う った <i>-tta</i>	買わない <i>kawanai</i>	～ う わない <i>-wanai</i>	買わなかった <i>kawanakatta</i>
	帰る <i>kaeru</i>	to return	帰った <i>kaetta</i>	～ る った <i>-tta</i>	帰らない <i>kaeranai</i>	～ る らない <i>-ranai</i>	帰らなかった <i>kaeranakatta</i>
	C 書く <i>kaku</i>	to write	書いた <i>kakita</i>	～ く いた <i>-ita</i>	書かない <i>kakanai</i>	～ く かない <i>-kanai</i>	書かなかった <i>kakanakatta</i>
	D 急ぐ <i>isogu</i>	to hurry	急いだ <i>isoida</i>	～ ぐ いだ <i>-ida</i>	急がない <i>isoganai</i>	～ ぐ がない <i>-ganai</i>	急がなかった <i>isoganakatta</i>
	E 遊ぶ <i>asobu</i>	to play	遊んだ <i>asonda</i>	～ ぶ んだ <i>-nda</i>	遊ばない <i>asobanai</i>	～ ぶ ばない <i>-banai</i>	遊ばなかった <i>asobanakatta</i>
	飲む <i>nomu</i>	to drink	飲んだ <i>nonda</i>	～ む んだ <i>-nda</i>	飲まない <i>nomanai</i>	～ む まない <i>-manai</i>	飲まなかった <i>nomanakatta</i>
Group 3 Irregular	死ぬ <i>shinu</i>	to die	死んだ <i>shinda</i>	～ ぬ んだ <i>-nda</i>	死なない <i>shinanai</i>	～ ぬ ない <i>-nanai</i>	死ななかった <i>shinanakatta</i>
	する <i>suru</i>	to do	した <i>shita</i>	Irregular verbs: there is no rule	しない <i>shinai</i>	Irregular verbs: there is no rule	しなかった <i>shinakatta</i>
	来る <i>kuru</i>	to come	来た <i>kita</i>		来ない <i>konai</i>		来なかった <i>konakatta</i>

woken up”). The same happens with the *-masu* form in the past tense.

Whenever we see a Japanese verb conjugated in the past, the only way of deducing its form in English is through the context. The surprising verbal simplicity of the Japanese language constitutes a practical but occasionally ambiguous tool.

Group 2: The conjugation of the verbs in this group depends on the subdivision they belong to, which is determined by their last syllable. Check the table for examples.

A) Verbs ending in す *-su* replace this *-su* with した *-shita*.

B) Verbs ending in っ *-tsu*, う *-u* or る *-ru* always replace this last syllable with った *-tta*. Be careful! As we mentioned in L.19, there are verbs which end in *-eru* or *-iru* both in groups 1 and 2, and this can cause confusion. You can only tell if a verb ending in *-eru* or *-iru* corresponds to group 1 or 2 by committing it to memory or by looking it up in the Appendix IV of this book.

C) Verbs ending in く *-ku* replace this last syllable with いた *-ita*. Be careful! The past form of the verb 行く *iku* “to go” is 行った *itta* and not *iita*. This is the only exception.

D) Verbs ending in ぐ *-gu* replace this last syllable with いだ *-ida*.

E) Verbs ending in ぶ *-bu*, む *-mu* and ぬ *-nu* always replace the last syllable with んだ *-nda*.

The negative

Group 1: All we need to do to obtain the simple negative form of the verbs in group 1 is replace the last る *-ru* in the simple form with ない *-nai*. Example: 食べる *taberu* (“to eat”) ⇒ 食べない (“not to eat”).

Group 2: As a general rule, we replace the last “u” sound in the simple form with an “a” and we add *-nai*. Examples: 飲む *nomu* (“to drink”) ⇒ 飲ま *noma* ⇒ 飲まない *nomanai* (“not to drink”) | 歩く *aruku* (“to walk”) ⇒ 歩か *aruka* ⇒ 歩かない *arukanai* (“not to walk”).

Pay attention to verbs ending in っ *-tsu*, as they don’t change into *-tsanai* but *-tanai*: 待つ *matsu* (“to wait”) ⇒ 待たない *matanai* (“not to wait”), and to verbs ending in う *-u*, where *-u* is replaced with *-wa*: 洗う *arau* (“to wash”) ⇒ 洗わない *arawanai* (“not to wash”).

The past negative form

Finally, we will study the past negative conjugation, the simplest of all, since there is no difference whatsoever among the groups. We just need to know the simple negative form of any verb, whatever the group, and we obtain the past negative by simply replacing the last い *-i* in the negative with かった *-katta*.

Example: 喜ぶ *yorokobu* “to be glad” ⇒ negative 喜ばない *yorokobanai* (“I’m not glad”) ⇒ past negative 喜ばなかった *yorokobanakatta* (“I wasn’t glad” / “I haven’t been glad,” etc.).

漫画例

Manga-examples

Let's now use some examples taken from real Japanese manga to see how Japanese verbs are conjugated in their dictionary form (also called simple form), the most common when speaking with friends and relatives.

a) Usage of the present (1)



Mariko: まり子の今日は今からはじまるよ
Mariko no kyō wa ima kara hajimaru yo
 Mariko POP today TOP now from start EP
 Mariko's day starts now!

さあさあ
saa saa
 come now
 Here we go!

We start the manga-examples with the usage of the present tense in its dictionary form of the verb 始まる *hajimaru* "to start." This verb belongs to Group 2 (variable), and, therefore, its *-masu* form (L.19) is 始まります *hajimarimasu*.

Notes: Notice how Mariko uses her own name to talk about herself: She says "Mariko's day starts now" and not "my day starts now," as one would expect. The usage of one's own name to refer to oneself is characteristic of the speech of small children and some young women (never men), and it gives the speaker a "childish" image that some people consider "cute" or even "affectionate."

The sound さあさあ *saa saa* used by Mariko in the second bubble conveys an idea of haste or impatience, so its translation as "Here we go!" sounded appropriate.

b) Usage of the present (2)

Skunk: これから死ぬぞ、お前
kore kara shinu zo, omae
 this from die EP, you
 You are just about to die!



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Here we have a second example of the usage of a verb in the present simple form: It is 死ぬ *shinu* “to die,” and it belongs to Group 2; its *-masu* form is 死にます *shini-masu*. As you can see, we have translated Skunk’s sentence using the form “are just about to...,” which indicates a certain idea of future. As we mentioned in the manga-example a) in L.19, the future tense doesn’t exist in Japanese, consequently, most of the times the present form is used to express it. **Note:** Take the opportunity of this example to review the usage of the second person pronoun お前 *omae* (“you,” L.7) and of the emphatic end-of-sentence particle *zo* (L.17), both very characteristic of vulgar male language.

c) Usage of the past tense (1)

Freegh: どうしたの？ガルエール
dōshita no? Garueeru
 what is the matter? Gharuel
 What’s wrong, Gharuel?

Gharuel: 酔った
yotta
 feel drunk
 I’m gonna puke.



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We see here a verb in the past tense of the dictionary form: The verb 酔う *you* “to feel drunk.” Since the verb ends in う *-u* (Group 2, *-masu* form 酔います *yoimasu*), the past is formed replacing the last *-u* of the infinitive with った *-tta*. Thus: 酔う *you* ⇒ 酔 *yo* ⇒ 酔った *yotta* (“I am drunk,” “I have become drunk,” or even “I’m gonna puke”).

d) Usage of the past tense (2)



Rooster: トウモロコシ村に朝がきたぞーい!
tōmorokoshi mura ni asa ga kita zo-i!
 corn village PP morning SP come EP
 Morning has come to Corn Village!

We have here the past form of one of the two irregular verbs in Japanese: 来る *kuru*, “to come.” As you can see in the theory section’s table and in this example, the past tense of this verb is 来た *kita*.

Irregular verbs, just like their name implies, don’t follow conjugation rules and, therefore, we must learn them by heart. Still, there are only two irregular verbs in Japanese, whereas in English there are lots more. Remember there is also a half-irregular verb, 行く *iku* “to go,” its past tense being 行った *itta* and not *iita* (however, its other conjugations follow the rules, and, therefore, we can’t consider it a fully irregular verb).

行く *iku* “to go,” its past tense being 行った *itta* and not *iita* (however, its other conjugations follow the rules, and, therefore, we can’t consider it a fully irregular verb).

e) Usage of the negative

This panel offers us the negative conjugation of the verb 行く *iku* “to go,” which, as we have just seen, has an irregular past conjugation. Well, its negative form follows the conjugation rules for Group 2 verbs, to which it belongs. Therefore, we just need to replace the last “u” sound in the infinitive with “a” and add *-nai*. In this case, 行く *iku* ⇒ 行か *ika-* ⇒ 行かない *ikanai* (“not to go”).

We have mentioned many times that the different verbal forms in Japanese are equally used with all genders and numbers. In this example, Rik says 行かない *ikanai* “he doesn’t go,” but we could have used exactly the same form to say “I don’t go,” “we don’t go,” etc.



Rik: これであまり遠くへ行かない
kore de amari tooku e ikanai
 this IP not much far DOP go
 With this, he won’t go very far.

f) Usage of the past negative



Guillermo March

Jūbei: 十郎にはできなかったぜ
Jūrō ni wa dekinakatta ze
 Jūrō IOP TOP, be able to EP
 Jūrō couldn't do it.

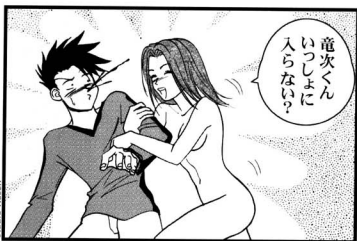
Here we have the past negative form of the verb できる *dekiru*, “to be able to:” できなかった *dekinakatta*. To conjugate this form you have to replace the last -i in the negative form with -katta. Like this: できる *dekiru* ⇒ negative できない *dekinai* (“I can’t”) ⇒ past negative できなかった *dekinakatta* (“I couldn’t”). The

conjugations of verbs in the simple form seem complex, but it is a matter of getting used to them. You will soon find yourself handling verbs with great ease.

Note: We must remind you that verbs in their simple form, in any of their conjugations, are strictly used in colloquial or vulgar registers, so you must use them cautiously, always considering how you are to treat your interlocutor on each occasion.

g) The negative as a question

We will conclude with a usage of the negative which can cause misunderstandings. Sometimes, the negative in Japanese is used to make questions, just like we do when we say “Don’t you feel like having a coffee?” Here, we have 入らない *hairanai*, the negative of 入る *hairu* “to enter,” “get into.” In this context, they are talking about “getting into the bath,” the word “bath” having been omitted. In English, a better translation would be “bathe.” The literal translation of Aya’s sentence would be something like: “We don’t enter together, Ryūji?” Be careful with these kinds of question-negatives: it is very easy to take them for categorical denials, when they are really suggestions.



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Aya: 竜次くん いっしょに入らない?
Ryūji-kun isshoni hairanai?
 Ryūji (suf) together enter?
 Shall we bathe together, Ryūji?

- ① What is another name for verbs in dictionary form? Why is this verb form called the "dictionary form"?

What are the rules for conjugating the negative form? Give one example using a verb from group 1, and two examples using verbs from group 2.

- ③ Conjugate the present tense of the verb 遊ぶ *asobu*, "to play," in its simple and *-masu* forms (review L.19 for the latter).

Conjugate the negative form of the verb 飲む *nomu*, "to drink," in its simple and *-masu* forms (L.19).

- ⑤ Translate the following sentence into Japanese: "I bought a book." (to buy: 買う *kau*, book: 本 *hon*, direct object particle: を *o*.)

Translate into English: 彼女は英語を教えなかった *kanojo wa eigo o oshienakatta*. (*kanojo*: "she," *eigo*: "English," *wa*: topic particle, *o*: direct object particle.)

- ⑦ Translate the following sentence into Japanese: "Tanaka doesn't wake up." (Tanaka [proper name]: 田中, topic particle: は *wa*.)

Translate into English: 私はマリアさんを待つ *watashi wa maria-san o matsu*. (*watashi*: "I," *Maria*: Maria, *wa*: topic particle, *o*: direct object particle.)

- ⑨ Translate the following sentence into Japanese: "I write," "they write," and "he writes." (to write: 書く *kaku*, topic particle: は *wa*.) Review L.7!

Name the two Japanese irregular verbs. Conjugate all their simple forms. There is another half-irregular verb, which one is it, and how do we conjugate it?

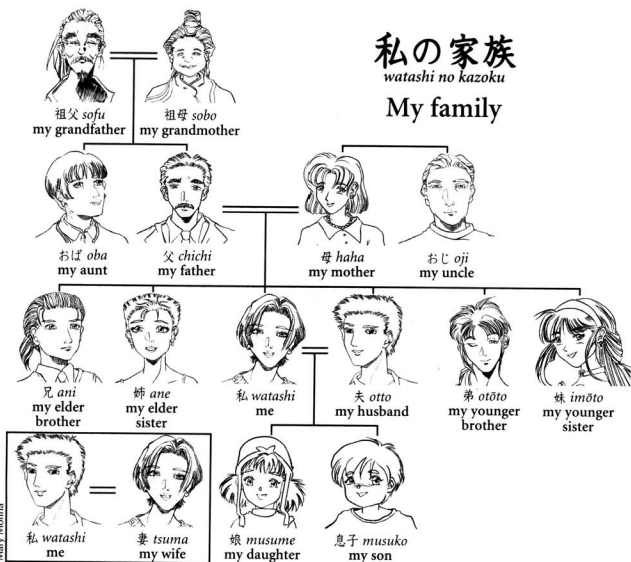
第21課：家族

Lesson 21: The family

In this lesson we will take a breather by slowing down on the grammar and theory contents, and we will basically learn vocabulary: the family is our theme here. Japanese language has some special characteristics as far as family relationships are concerned, so you should read carefully.

My family

As usual, you had better check the explanatory table as you read the text. In this case, we have two tables, the first table entitled “my family” and the second one “Tanaka’s family.” The reason for this is that Japanese uses two different names for each relative, depending on whether they belong to one’s own family or to someone else’s. Generally



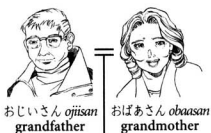
speaking, words used to talk about one's own relatives are shorter. You should know both by heart; it is very important.

Starting from one's own family, 家族 *kazoku* thoroughly study the words in the family tree. The only slightly different peculiarity about Japanese is that you have a different word for each brother and sister. We have 兄 *ani*, "elder brother," 姉 *ane*, "elder sister," 弟 *otōto*, "younger brother," and 妹 *imōto*, "younger sister."

Somebody else's family

In the family tree we have the words we use when talking about somebody else's family: All of these words are imbued with great respect. This is due to the extreme respect Japanese have towards other people, and, consequently, for their families. Using the words meant for one's own family when talking about someone else's relatives is a serious mistake in Japanese and shows a lack of respect. Generally speaking, these words are longer and they have the suffix for respect *さん -san*, which we saw in L.15.

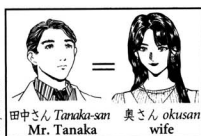
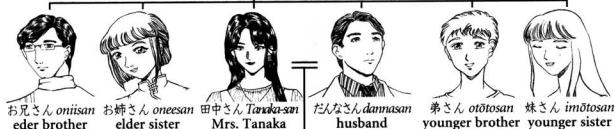
The exceptions, which don't appear in the table, are いとこ *itoko* ("cousin"), おい *oi* ("nephew"), and めい *mei* ("niece"), which, curiously enough, are exactly the same, whether we are talking about our own family or someone else's.



田中さんのご家族

Tanaka-san no go-kazoku

Tanaka's family



An example

Have a look at these two sample sentences:

(私の)弟は先生です

(*watashi no*) *otōto wa sensei desu*

My younger brother is a teacher.

(彼の)弟さんは先生です

(*kare no*) *otōtosan wa sensei desu*

His younger brother is a teacher.

As you can see, we have used the word *otōto* in the first example and the word *otōtosan* in the second one. They both mean “younger brother:” The difference lies in that the first example refers to my brother, whereas the second one refers to his brother.

Whether we are talking about one’s own brother or somebody else’s is very clear, and so we generally don’t need to specify “whose” brother it is in each case: Consequently, we have placed the possessive 私の *watashi no*, “my,” and 彼の *kare no*, “his,” in parentheses. In natural Japanese we don’t usually specify this information.

However...

In modern Japanese, there is a tendency to use those words meant for somebody else’s family to refer to members of one’s own family who are older than the speaker. Thus, hearing お父さんは警察官だ *otōsan wa keisatsukan da*, “My father is a policeman” instead of 父は警察官だ *chichi wa keisatsukan da* is very normal, although both forms are valid. Be careful, because the same doesn’t happen when referring to younger relatives: one will never say 娘さんは学生だ *musumesan wa gakusei da*, but 娘は学生だ *musume wa gakusei da* “My daughter is a student.” The names 姉 *ane*, 兄 *ani*, 父 *chichi*, 母 *haha*, etc. (family members who are older than oneself), are used, then, in rather formal language.

Some speakers, especially children, change the さん *-san* suffix for ちゃん *-chan* (L.15) to make it more familiar, and sometimes they even omit the honorific prefix お *o-*. Thus, we have お母ちゃん *okaachan* or 母ちゃん *kaachan* for “mommy,” お父ちゃん *otōchan* or 父ちゃん *tōchan* for “daddy,” おじいちゃん *ojiichan* or じいちゃん *jiichan* for “grandpa,” and おばあちゃん *obaachan* or ばあちゃん *baachan* for “grandma,” among others.

Mothers-in-law, fathers-in-law, husbands and wives

The table doesn’t provide any words for the “in-laws:” These words are seldom used. Usually, the son-in-law and the daughter-in-law call their mother-in-law お母さん *okaasan* (“mother”) and their father-in-law お父さん *otōsan* (“father”) or, sometimes, when they are very close, they even call them by their first name plus *-san*. In the opposite case, the father or mother in law will usually call their sons / daughters-in-law by their first name plus *-san*. Finally, there are several words used to refer to one’s own “husband:” Besides 旦那 *danna*, we have 主人 *shujin* and 夫 *otto*. *Shujin* literally means “the main person,” so many women prefer using *otto* or *danna*. For one’s own “wife,” we have 家内 *kanai* (“inside home”), 女房 *nyōbō* (“woman in the room”), and 妻 *tsuma*. In this case, the most “politically correct” option seems to be *tsuma*.

漫画例

Manga-examples

In Japanese, the words used to name family members are not as easy as they seem. Let's see some examples in manga panels which will confirm what was said in the theory section and will even offer other possibilities.

a) When talking about someone else's family



Guillermo March

Teru: お子さん...いや、お孫さんですか？
okosan... iya, omagosan desu ka?
 child... no, grandchild be Q?
 Your son? No... Your grandson?

We can see here how to refer to somebody else's relatives: with the words in the 2nd table. Make sure you don't use the words meant for one's own family members. Also, we see two new words: *okosan* and *omagasan*. The 1st can be translated as "son," "daughter," or "child," and the 2nd one as "grandson," "granddaughter," or "grandchild." When talking about one's own grandchild we use 孫 *mago*.

b) Affectionate way of calling relatives

Rie: お兄ちゃんに狙いをつけたの
oniichan ni nerai o tsuketa no
 elder brother 1OP aim DOP take EP
 I took aim at my brother...

Here is a sample of the tendency in colloquial Japanese to affectionately call one's relatives who are older than oneself with respectful words from the second table.

Changing the suffix *-san* for *-chan* is quite frequent, like in this example: お兄ちゃん *oniichan*, "elder brother," especially when the speaker is a child or a young girl.



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c) Alternative words



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Kazu: おふくろと叔母さんのことか？
ofukuro to obasan no koto ka?
 mother and aunt POP about Q?
 Is it about my mother and my aunt?

Very often alternative words are used to talk about the closest family members, as in the names for “husband” and “wife” we saw at the end of the theory section. We have here the word *ofukuro*, used by men to talk about their mothers; the equivalent to talk about their fathers is 親父 *oyaji*. Also very common are 父親 *chichioya*, “father” and 母親 *hahaoya*, “mother,” which have rather formal connotations and are used by both sexes. The words パパ *papa* and ママ *mama* are also used in Japanese, meaning “mommy” and “daddy.” Here we have as well the word *obasan* “aunt.” Curiously enough, depending on the kanji used to write it, this word can mean “father / mother’s younger sister” (叔母さん) or “father/mother’s elder sister” (伯母さ). It is the first case in this example.

d) When talking to / about a stranger

Aiko: あ…お姉さん 大丈夫？
a... oneesan daijōbu?
 oh... elder sister be well?
A... are you okay?



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Words like “elder sister” are often used to refer to young women whose name we don’t know, as in this manga-example. The little girl, Aiko, is referring to the girl, who is older than her, as *oneesan*, even though she isn’t actually her sister. Since there is no similar concept in English, this nuance is lost. Other words used with the same intention, that is, to refer to people whose

name we don’t know, are *oniisan* (for a young man), *ojisan* (for a 40-50 year-old man), *obasan* (for a 40-50 year-old woman), *ojiisan* (for an old man), or *obaasan* (for an old woman).

- ① Why are different words used in Japanese to refer to one's own family or somebody else's?

- ② What's the name for one's own wife? And somebody else's wife? How about the name for the husband (in both cases)?

- ③ English only distinguishes between "brother" and "sister." How about Japanese? What are the eight words we can use?

- ④ What word do we use to talk about one's own uncle? And somebody else's uncle?

- ⑤ What word do we use to talk about one's own cousin? And somebody else's cousin?

- ⑥ How do we translate the word めい *mei* into English? Is this one's own relative or somebody else's?

- ⑦ Translate the following sentence into formal Japanese: "My father is a doctor." (I: 私 *watashi*, doctor: 医者 *isha*, to be: です *desu*, possessive particle: の *no*.)

- ⑧ Translate the following sentence into formal Japanese: "Kumi's father is a doctor." (Kumi: 久美 *girl's name*.)

- ⑨ Name at least three words we can use to refer to one's own father.

- ⑩ What three meanings can the word お姉さん *oneesan* have?

第22課：副詞

Lesson 22: Adverbs

Having seen pronouns (L.7), nouns (L.11), adjectives (L.13 and 14), grammatical particles (L.16), and verbs (L.18, 19 and 20), we are now going to study another part of speech: adverbs.

How many adverbs are there?

As you probably know, adverbs are invariable words which modify the meaning of verbs or adjectives. Words such as “today,” “extremely,” or “very” belong to this category of parts of speech.

Adverbs in Japanese, like in English, are one of the most difficult type of words to handle and use correctly. We will mention, however, that there are many adverbs of many kinds, although at this stage you only need to master the most basic ones. But make sure you study them thoroughly, because they are profusely used in all varieties of Japanese, both written and spoken, both colloquial and formal.

As you can see below, we offer in this lesson a grammar table and a vocabulary table, as usual. It will be very wise to learn these few adverbs by heart, even at this relatively early stage of the study.

Adverbs					
Japanese	Rōmaji	Meaning	Japanese	Rōmaji	Meaning
今	<i>ima</i>	now	ゆっくり	<i>yukkuri</i>	slowly
今日	<i>kyō</i>	today	よく	<i>yoku</i>	much, well
昨日	<i>kinō</i>	yesterday	どんなに	<i>donna ni</i>	how
明日	<i>ashita</i>	tomorrow	何	<i>nani</i>	what
まだ	<i>mada</i>	still, yet	いくら	<i>ikura</i>	how much
もう	<i>mō</i>	already	とても	<i>totemo</i>	very
いつ	<i>itsu</i>	when	大変	<i>taihen</i>	very / serious
下に	<i>shita ni</i>	under	たくさん	<i>takusan</i>	a lot, many
上に	<i>ue ni</i>	on, over	十分	<i>jūbun</i>	enough
そばに	<i>soba ni</i>	beside	だけ	<i>dake</i>	only
前に	<i>mae ni</i>	in front of	少し	<i>sukoshi</i>	a little, some
後ろに	<i>ushiro ni</i>	behind	ちょっと	<i>chotto</i>	a little; rather
きっと	<i>kitto</i>	certainly	もっと	<i>motto</i>	more

Making adverbs from adjectives					
	Adjective	Meaning	Rule	Adverb	Meaning
-na adjectives	新しい <i>atarashii</i>	new	~ い く <i>ku</i>	新しく <i>atarashiku</i>	newly
	強い <i>tsuyoi</i>	strong		強く <i>tsuyoku</i>	strongly
	大きい <i>ookii</i>	big		大きく <i>ookiku</i>	in a large way
-i adjectives	便利な <i>benri-na</i>	convenient	~ な に <i>ni</i>	便利に <i>benri ni</i>	conveniently
	静かな <i>shizuka-na</i>	quiet, calm		静かに <i>shizuka ni</i>	quietly, calmly
	簡単な <i>kantan-na</i>	easy		簡単に <i>kantan ni</i>	easily

In the first table you will find a list of adverbs; they are probably the most commonly used in Japanese, and it is worthwhile committing them to memory. For you to find it easier to relate to them, we have divided them into the following order: time adverbs (from 今日 *kyō*, “today,” to いつ *itsu*, “when”), place adverbs (from 下に *shita ni*, “under,” to 後ろに *ushiro ni*, “behind”), adverbs of manner (from きっと *kitto*, “certainly,” to どのように *donna ni*, “how”), and adverbs of quantity (from いくら *ikura*, “how much” to もっと *motto*, “more”).

How to make adverbs

It is very easy to make adverbs from adjectives in English. In most cases all you have to do is add “ly” to the adjective to obtain an adverb. Thus: “easy” ⇒ “easily,” “high” ⇒ “highly,” “noisy” ⇒ “noisily.”

In Japanese, there is a very similar way of forming adverbs from adjectives. As you probably remember, there are two kinds of adjectives in Japanese, *-i* adjectives (L.13) and *-na* adjectives (L.14). The rule for the formation of adverbs changes depending on the type of adjective, as we can see in the grammar table on this page.

a) *-i* adjectives: We replace the final い *i* with く *ku*.

Example: 新しい *atarashii*, “new” ⇒ 新しく *atarashiku*, “newly.”

b) *-na* adjectives: We replace the final な *na* with に *ni*.

Example: 簡単な *kantan-na*, “easy” ⇒ 簡単に *kantan ni*, “easily.”

Now you can practice what you have learned, making your own adverbs from the adjective vocabulary you learned in lessons 13 and 14.

Other kind of adverbs

There are other ways of making adverbs on which we will briefly comment.

a) Adding the suffix 的に *teki ni*.

Example: 具体 *gutai*, “concrete” ⇒ 具体的に *gutaiteki ni*, “concretely.”

b) The *-te* form (which we will study in L.24) of some verbs can occasionally be used

as an adverb: 喜んで *yorokonde*, “gladly” (from 喜ぶ *yorokobu*, “to be glad”); はじめて *hajimete*, “for the first time” (from はじめる *hajimeru*, “to start”).

c) Some adverbs are formed by repeating a word or a sound: しばしば *shibashiba*, “often;” いちいち *ichiichi*, “one by one;” 時々 *tokidoki*, “sometimes” (Note: The character 々 is used to indicate “repetition of the same kanji”).

Example sentences

We must state that, in Japanese, adverbs are usually placed before the verb or adjective they modify. For example, in たくさん食べる *takusan taberu*, “to eat a lot,” the adverb たくさん *takusan* (“a lot”) goes before the verb 食べる *taberu* (“to eat”), whereas here in English it is the other way around: first we have the verb, “to eat,” and then, the adverb, “a lot.” Let’s now look at some sentences:

a) 前に *mae ni*, “in front of”

私はテレビをテーブルの前に置く

watashi wa terebi o teeburu no mae ni oku

I put the television in front of the table.

b) ゆっくり *yukkuri*, “slowly”

私はゆっくり歩きます

watashi wa yukkuri arukimasu

I walk slowly.

c) ちょっと *chotto*, “a little”

ちょっと待ってください

chotto matte kudasai

Wait a moment, please.

d) 静かに *shizuka ni*, “quietly”

彼は静かに勉強します

kare wa shizuka ni benkyō shimasu

He studies quietly.

Untranslatable adverbs

Sometimes, you will come across some adverbs with special nuances, or even with adverbs that don’t have a clear translation into English. To conclude the theory section, let’s see the four most representative ones:

a) やっぱり *yappari*. This is the colloquial form of やはり *yahari*, an adverb used with the meaning of “just as I thought,” “just as was to be expected,” or even “after all.” Example: 彼はやっぱりゲイですね *kare wa yappari gei desu ne*. “(Just as I thought / it’s obvious that / after all) he is gay, isn’t he?”

b) まさか *masaka*. This adverb has a more or less similar meaning to “don’t tell me!,” “Impossible!,” “You’re kidding!” You have an example of its use in the manga-example a) in L.16. It has negative connotations.

c) さすがに *sasuga ni*. This adverb has the approximate meaning of “as may be expected,” “it is only natural,” “indeed.” Example: さすがに彼は速く走る *sasuga ni kare wa hayaku hashiru*, “(As might be expected) he runs fast.” It has positive connotations.

d) とにかく *tonikaku*. “Anyway,” “at any rate,” “all in all,” “somehow or other.” Example: とにかく家へ帰る *tonikaku ie e kaeru*, “(Anyway), I’m going back home.”

漫画例

Manga-examples

As usual, the second part of the lesson is devoted to the examples taken from Japanese manga which illustrate what was explained in the theory pages. Here are the adverbs.

a) "Quickly"



Yuk: 何してるんだ? 早く入れ!
nani shiteru n da? hayaku hare!
 what do be? quickly get in!
 What are you doing? Get in, quickly!

This panel gives us a good example of the usage of an adverb derived from an *-i* adjective. It is the adverb 早く *hayaku* ("quickly" "right now"), derived from the adjective 早い *hayai* ("quick"). To form adverbs from *-i* adjectives, all we need to do is replace the last *i* in the adjective with *ku*. The adjective *hayai* has two slightly different meanings, depending on the kanji used to write it: 早い *hayai* is "quick (in time)," whereas 速い *hayai* means "fast (in speed)."

b) "Neatly"

Spectators: きれいに抜いた!?
kirei ni nuita!?
 neat (adv) pass?!
 Did it pass neatly?!

In example a) we saw how an adverb is formed from an *-i* adjective. Here, we see an adverb derived from a *-na* adjective. As you have seen in the grammar table in the theory section, *-na* adjectives replace な *na* with に *ni* to form an adverb. Therefore: きれいな *kirei-na* ("clean," "beautiful") becomes the adverb きれいに *kirei ni* ("neatly," "beautifully").



c) “Hypothetically” and “completely”

Sugita: 仮に 敵の力がまったく未知のものだったら...
kari ni teki no chikara ga mattaku michi no mono dattara
 supposing enemy POP strength SP completely unknown POP thing be
 Supposing the enemy's strength is completely unknown...



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There are many more adverbs in Japanese which have not derived from adjectives, but are true adverbs, like those found in the vocabulary table.

Actually, adverbs are probably some of the most difficult words to master in Japanese, because they usually give a very important nuance, which color sentences with deeper definition and meanings. In this sentence we have two adverbs, 仮に *kari ni* (“hypothetically,” “supposing that”) and まったく *mattaku* (“completely,” “entirely”), with very important nuances, essential to obtaining a deeper understanding of what Sugita is saying...

d) “For the first time”

Kyōsuke: はじめて飲んだお酒の味は...
hajimete nonda o-sake no aji wa...
 for the first time drink sake POP taste TOP
 The taste of the first time I drank liquor...

Besides true adverbs and those derived from adjectives, there are adverbs formed using other strategies. A very common way to form adverbs is by adding the suffix 的に *teki ni* to certain nouns. Another way is using the gerund of certain verbs, like in this panel, where we have the adverb はじめて *hajimete* (“for the first time”), gerund of the verb はじめる *hajimeru* (“to start”).

Note: The word 酒 *sake* has two meanings. The first one is the famous Japanese liquor made from rice and is called sake. The second one, used much more often in everyday life, covers any kind of alcoholic drink (beer, whisky, whatever).



J.M. Ken Niimura

- ① What does the adverb 側に *soba ni* mean? What kind of adverb is it (time, manner...)? How about まだ *mada*?

What is the rule of formation for adverbs derived from *-i* adjectives? ②

- ③ Form an adverb from the adjectives すごい *sugoi*, "amazing;" 低い *hikui*, "short;" and 熱い *atsui*, "hot." What do these newly formed adverbs mean?

What is the rule for the formation of adverbs from *-na* adjectives? ④

- ⑤ Form an adverb from the adjectives 貧乏な *binbō-na*, "poor;" 複雑な *fukuzatsu-na*, "complicated;" and 必要な *hitsuyō-na*, "necessary" and give their translation.

Translate the following sentence into English: この試験は大変難しいです *kono shiken wa taihen muzukashii desu* (*shiken*: "exam," *muzukashii*: "difficult.") ⑥

- ⑦ Translate this sentence into Japanese: "It's raining a little" (2 valid options). (to rain: 雨が降る *ame ga furu*, L.10.)

Translate this sentence into English: 漢字を小さく書く *kanji o chiisaku kaku* (*kanji*: "kanji," *chiisai*: "small," *kaku*: "to write.") ⑧

- ⑨ What two words can be pronounced *hayai*? How do we write them and what do they mean?

What are the two meanings for 酒 *sake*? Which is most commonly used? ⑩

第23課：汚い言葉

Lesson 23: Swearwords and insults

You are a #%@*er! Aaah, with that said, we will be dealing with insults and swearwords in this lesson, an essential subject if you wish to be able to fully understand what is said in manga, animation, and movies. And also to have a little fun... Come on, you know you've been waiting for this! By the way, the word up top was "winner". What were you thinking?

An important warning

Insults are actually seldom used in Japanese society, we can hardly expect to go to Japan and learn insults and swearwords on the streets. The Japanese DON'T usually use these kind of words. However, when you open a manga, or you watch an animation or live-action movie, you might come across many swearwords. Since, from the very beginning, we have directed this course towards the learning of the Japanese found in these media, we think it would be positive for the manga-reading population to know which are the main Japanese swearwords.

As usual, we have a vocabulary table in this lesson, which offers 22 insulting terms. However, many of them are not often used. The most common swearwords by far are: 馬鹿 *baka* (and derivatives), 阿呆 *ahō*, and 糞 *kuso*. The other swearwords in the list have a rather limited usage and we seldom see them.

What would you say if your bike was stolen?

We took it upon ourselves to perform an experiment in Japan which was related to insults. The experiment consisted on asking several people what they would say if they got to the place they had left their bike and found out it had been stolen. This is a typical case where one would let fly with a string of insults and swearwords, which would not exactly aim at praising the alleged thief.

Well, the almost unanimous answer to the question was 信じられない! *shinjirarenai!* ("I can't believe it!"). At most, there were some who said クソ! *kuso!* ("shit!").

This experiment proves the Japanese don't use swearwords in the same arbitrary way as we do, and they seldom insult other people. Losing one's control is a sign of bad manners, and it is something people frown upon: the natural thing is keeping a poker face, remaining impassive, very often with a false smile, even though they may be cursing their interlocutor's ancestors quietly on the inside.

Main swearwords

Let's now review the contents of the vocabulary table. We must warn you that although the table always gives the kanji writing for the corresponding swearword, these are usually written in the katakana syllabary in manga, due to its visual impact. It's quite rare to see swearwords written in kanji.

The top swearword in Japan, the most commonly used, is バカ *baka*. This word has numerous possible translations and many derivatives, such as バカ者 *bakamono* or バカ野郎 *bakayarō*. Next, we have the word 阿呆 *ahō*, which most times we will find in katakana and with a short "o:" アホ *aho*. Dictionaries usually consider the words *baka* and *aho* synonymous, although in Osaka and its surrounding areas *aho* is a rather non-offensive word, even friendly and funny, whereas *baka* is a strong insult. In Tokyo and its surroundings, we find exactly the opposite: *baka* is the "friendly" word (depending on the intonation used, of course), whereas *aho* denotes greater aggressiveness. You must be careful, because there are many stories about terrible misunderstandings that have ended badly due to this regional difference.

An interesting fact is that the words *baka* and *kuso* can work as pejorative suffixes before certain nouns, in a similar way to our "damn," or "fucking." Examples: クソ警官 *kuso-keikan* ("damn policeman"), バカ先生 *baka-sensei* ("fucking teacher"), etc... Of course, in case you had any doubts about this, we absolutely don't recommend using any of these words.

Main insults and swearwords			
馬鹿 <i>baka</i>	fool, simpleton, ass, dunce, idiot, silly, stupid, fathead, nut	気持ち悪い <i>kimochiwarui</i>	unpleasant, disgusting, sick (something or somebody)
馬鹿者 <i>bakamono</i>	⇒ <i>baka</i>	気色悪い <i>kishokuwarui</i>	⇒ <i>kimochiwarui</i>
馬鹿野郎 <i>bakayarō</i>	fool, stupid, son of a bitch	くず <i>kuzu</i>	rubbish, scum, dregs, junk
馬鹿にする <i>baka ni suru</i>	to make fun of, make a fool of, to hold someone cheap	畜生 <i>chikushō</i>	beast, brute, dumb animal, damn it!, gosh!
馬鹿を言う <i>baka o iu</i>	to talk nonsense (rubbish, rot)	糞 <i>kuso</i>	shit, excrement, dung, damn it!, heck!
馬鹿馬鹿しい <i>bakabakashii</i>	absurd, ridiculous, ludicrous	くそったれ <i>kusottare</i>	swine, son of a bitch
阿呆 <i>ahō</i>	⇒ <i>baka</i>	糞食らえ <i>kusokurae</i>	go to hell!, damn you!, eat shit!
ドジ <i>doji</i>	(to make a) mess of it, blunder	下手糞 <i>hetakuso</i>	good-for-nothing, awful
ブス <i>busu</i>	ugly woman, plain-looking	化け物 <i>bakemono</i>	spook, monster, goblin
タコ <i>tako</i>	yellow-belly, octopus, coward	ボケ <i>boke</i>	addled, sluggish, airhead, ditz, slightly out of touch
間抜け <i>manuke</i>	half-wit, ninny, blockhead, fool, moron	変態 <i>hentai</i>	pervert, slob, sex maniac

"You" ...an insult?

Sometimes, you will be surprised to see or hear someone who seems to be insulting someone in a manga or a movie with the words きさま *kisama*, てめえ *temee* or おのれ *onore*, especially when you look them up in the dictionary. The translation given to the first of those two words is "you," and, for the last word, "I." However, 90% of the times, these words are used with a similar intention to that of an insult. The most appropriate translation in these cases would be "bastard," "damned," "I'm going to beat you to a pulp," "You're a dead man," or something similar. It is also curious how この野郎 *kono yarō*, which literally means "this guy," has, nevertheless, the same meaning as *kisama*, *temee* or *onore*. Finally, こら *kora* indicates "a threat," with a similar meaning to "beware," "watch what you do / say," or even "you'll get what's coming to you."

Yakuza jargon

Some of the most abundant characters in Japanese cinema are gangsters, the famous ヤクザ *yakuza* (also called 極道 *gokudō*), with their chivalrous values (任侠 *ninkyō*) and their sense of honor and duty (仁義 *jingi*). Apart from the fact that their customs and mentality seem peculiar to us, such as their love of 入れ墨 *irezumi*, "tattoos," or the 指詰め *yubizume* ritual, which entails cutting one's little finger off to express repentance due to a failure, one would be perplexed at finding out about the almost familiar structure of the various bands (組 *kumi*). The absolute leader is called 組長 *kumichō*, the bosses of the various subgroups are the 親分 *oyabun* (literally "like a father"), and the subordinates are the 子分 *kobun* (literally "like a son"). Moreover, the youngest members call their mentors 兄貴 *aniki* ("elder brother"). In the table you have part of their peculiar jargon which may prove helpful to better understanding yakuza movies!

Here is a piece of data: Nowadays, there are about 83,600 yakuza in Japan, 68% of which belong to the three most powerful bands: the 山口組 Yamaguchi-gumi (Kobe), the 稲川会 Inagawa-kai (Tokyo-Yokohama), and the 住吉会 Sumiyoshi-kai (Tokyo).

Yakuza jargon					
Japanese	Rōmaji	Meaning	Japanese	Rōmaji	Meaning
組	<i>kumi</i>	yakuza band	斬る	<i>kiru</i>	to kill
組長	<i>kumichō</i>	band leader	任侠	<i>ninkyō</i>	code of values
親分	<i>oyabun</i>	boss	仁義	<i>jingi</i>	duty, justice
子分	<i>kobun</i>	subordinate	サツ	<i>satsu</i>	police(man)
兄貴	<i>aniki</i>	veteran	チャカ	<i>chaka</i>	gun
チンピラ	<i>chinpira</i>	baby hooligan	ハジキ	<i>hajiki</i>	gun
しま	<i>shima</i>	territory	ブツ	<i>butsu</i>	drugs
入れ墨	<i>irezumi</i>	tattoo	シャブ	<i>shabu</i>	drugs
指詰め	<i>yubizume</i>	to cut off the pinkie	ダチ	<i>dachi</i>	friend

漫画例

Manga-examples

Let's now have a look at some examples of the verbs *iru* and *aru* in real context, expressing their different meanings of "there is / are," "to be somewhere," and "to have."

a) Baka



Ryō: ばばか 苦しいっ どけ!
ba baka kurushii doke!
 i... idiot painful move off
 You... idiot! It hurts! Move off!

This is a clear example of the usage of the top swearword in Japanese: バカ *baka*. Here Ryō is a little confused and insults the fighting cow calling it "horse-deer" (the 馬 *ba* in *baka* (馬鹿) is the kanji for "horse," whereas 鹿 *ka* is the kanji for "deer"). Leaving aside this tremendously bad joke, you can use this example to see how this swearword has a similar meaning to our "idiot," "stupid," "moron," "nerd," etc.

b) Urusai / busu

Kazu: うるさい ブス!
urusai busu!
 noisy ugly
 Shut up, you frights!



Here we have two rude expressions in one example. The first is うるさい *urusai*, which literally means "noisy," but most times it is used to make somebody shut up: it is like our "shut up," "shut your mouth," or "you're a pain." The second expression is ブス *busu*, and, although it is literally translated as "ugly," this is the most offensive expression you can say to a woman: a word to avoid. Be careful: don't mistake ブス *busu* for バス *basu* ("bus")!

c) *Kuso*



Sōun: このクソネコ またおまえか、こら！
kono kuso-neko mata omae ka, kora!
 this shit cat again you Q? hey
 You again, damn cat?! Beware!

We have here an example of what was mentioned at the end of the theory pages: sometimes, words such as クソ *kuso* (“shit”) or バカ *baka* (“fool”) are used pejoratively before certain nouns. This usage is very similar to our “fucking,” or “damn.” Here we have クソネコ *kuso-neko*, that is, “damn cat.” Notice the word こら *kora*, at the end of the sentence. This word doesn’t have any specific meaning, but it indicates a threat: We have tentatively translated it here as “beware” or “you’ll get what’s coming to you.” In vulgar Japanese, especially among criminals and the yakuza, the “r” is rolled as the double “rr” sound in Spanish. A threat such as こら！この野郎 *kora, kono yarō*, would be something like *korrrra, kono yarrrrrō!*

d) *Chikushō*



Yamazaki: ちくしょう！
chikushō!
 Damn it!

ちくしょう *chikushō* is quite a strange word. Originally, *chikushō* refers to what we know as “wild animal” or “beast.” Oddly enough, the sense in which it is most often used nowadays derived from this original meaning: “damn it,” “gosh.” That is, this expression is used when something doesn’t go right, when there is a setback or a bad reversal of fortune.

To conclude this lesson, we will insist upon the fact that insults are seldom used in Japan. The most obvious proof of this is the limited number of insults in Japanese compared to the richness of swearwords in English. But hey! They are worth knowing, just in case, right?

- ① What language is richer in insults, English or Japanese?

- Why do you think the Japanese hardly ever use insults? ②

- ③ Write at least three derivatives of the insult バカ *baka*.

- What does the word くず *kuzu* mean? ④

- ⑤ What important regional difference lies between the words アホ *aho* and バカ *baka* in Osaka and Tokyo?

- How would we say "damn it" in Japanese? ⑥

- ⑦ How do we usually find swearwords written in manga (hiragana, katakana, or kanji)? Why?

- Write a rude way of making somebody shut up. ⑧

- ⑨ What is the most insulting expression against a woman in Japanese?

- Translate into Japanese the following words: "damn (company) director" (director: 社長 *shachō*), and "fucking bicycle" (bicycle: 自転車 *jitensha*). ⑩

第24課：動詞③テ形

Lesson 24: Verbs (3): -te form

The *-te* form is a verb conjugation in Japanese, essential in the formation of many basic grammatical expressions. For example, the famous expression *ganbatte* (“hang in there!”), which you will come across more than once, is the *-te* form of the verb *ganbaru* (“to persist in”).

Conjugation

In this lesson we will only see two of the most basic grammatical expressions formed with the *-te* form: The gerund and a form of request. However, you should know that the *-te* form is used for many more things, and mastering the *-te* conjugation is therefore essential; It is one of the mainstays of Japanese grammar. The good news is that the *-te* form is extremely easy to learn, because it is almost identical to the past tense conjugation, which we saw in L.20. Now, *ganbatte*!

	Simple f.	Mening	-te form	Rule
Group 1 Invariable	教える <i>oshieru</i>	to teach	教えて <i>oshiete</i>	～ て ～ て <i>te</i>
	起きる <i>okiru</i>	to wake up	起きて <i>okite</i>	
Group 2 Variable	A 貸す <i>kasu</i>	to lend	貸して <i>kashite</i>	～ て して ～ て <i>shite</i>
	待つ <i>matsu</i>	to wait	待って <i>matte</i>	～ て って ～ て <i>tte</i>
	B 買う <i>kau</i>	to buy	買って <i>katte</i>	～ て って ～ て <i>tte</i>
	帰る <i>kaeru</i>	to return	帰って <i>kaette</i>	～ て って ～ て <i>tte</i>
	C 書く <i>kaku</i>	to write	書いて <i>kaite</i>	～ て いて ～ て <i>ite</i>
	D 急ぐ <i>isogu</i>	to hurry	急いで <i>isoide</i>	～ て いで ～ て <i>ide</i>
	遊ぶ <i>asobu</i>	to play	遊んで <i>asonde</i>	～ て んで ～ て <i>nde</i>
	E 飲む <i>nomu</i>	to drink	飲んで <i>nonde</i>	～ て んで ～ て <i>nde</i>
Group 3 Irregular	死ぬ <i>shinu</i>	to die	死んで <i>shinde</i>	～ て んで ～ て <i>nde</i>
	する <i>suru</i>	to do	して <i>shite</i>	Irregular verbs: there is no rule
	来る <i>kuru</i>	to come	来て <i>kite</i>	

Having studied L.20 well, you shouldn't have any problem in learning the *-te* form. The only difference between the *-te* form and the past tense is that all た *-ta* and だ *-da* past tense endings will be replaced with て *-te* and で *-de*, respectively. Thus, if the past of 書く *kaku* (“to write”) is 書いた *kaita*, its *-te* form will be 書いて *kaite*. And, in the case of 遊ぶ *asobu* (“to play”): past 遊んだ *asonda*, and *-te* form 遊んで *asonde*.

For more information, you can check the table on this page, where the different forms for each type of verb are specified, as well as their respective conjugation rules.

What do we use the *-te* form for?

Having seen that verbs in the *-te* form always end in て *-te* (except for those whose dictionary form ends in ぐ *-gu*, ぶ *-bu*, む *-mu*, and ぬ *-nu*, which end in で *-de*), it is no wonder this form is called the “*-te* form.” But, what do we use this conjugation for?

A verb in the *-te* form doesn’t actually have any important function on its own: This is just a sort of a “prop” used as a basis for several essential grammatical forms, such as the gerund or the request form ～てください *-te kudasai*.

Gerund

If you reach a point where you are able to use the gerund when forming your sentences, your Japanese level will have considerably gained in quality, since this indicates you have gone from a very basic level to a much higher level. Besides, learning to use the gerund is not too difficult to do.

The only indispensable condition for the formation of the gerund is mastering the *-te* form. As we can see in the grammar summary-table on this page, the gerund is formed adding いる *iru* (L18) to a verb in the *-te* form. Thus, we will be able to form sentences such as: “I’m doing x.”

Remember about the great advantage of Japanese: Verbs don’t have different conjugations depending on gender or number, which means that only one conjugation is good for any subject. Thus, the sentences 教えている *oshiete iru* can mean either “I am teaching,” “they are teaching,” or “she is teaching,” as well as other options.

To obtain the corresponding forms of the past, negative, and past negative, as well as to obtain more formal versions, all we need to do is conjugate the verb いる *iru*, just like you learned in L18. Take a look at these examples:

私は歩いている <i>watashi wa aruite iru</i> I’m walking. (simple present affirmative)	マリアは待っていない <i>Maria wa matte inai</i> Maria is not waiting. (simple present negative)	彼らは食べていました <i>karera wa tabete imashita</i> They were eating. (formal past affirmative)
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Grammatical structures derived from the <i>-te</i> form			
Gerund (to be doing)	～て＋いる <i>-te + iru</i>	待っている <i>matteiru</i> 遊んでいる <i>asondeiru</i> 教えている <i>oshieteiru</i>	to be waiting to be playing to be teaching
Request (please, do...)	～て＋ください <i>-te + kudasai</i>	待ってください <i>matte kudasai</i> 遊んでください <i>asonde kudasai</i> 教えてください <i>oshiete kudasai</i>	please, wait please, play please, teach

Request

A second way of using the *-te* form conjugation is the forming of request sentences: “please do x.” Forming a sentence of request is very simple, all you need to do is add *ください kudasai* after a verb in the *-te* form.

In the previous table you have some examples of the usage of this extremely common expression in Japanese, both in written and spoken language, as well as in colloquial and formal register; mastering it is undoubtedly advisable, since it is very useful. Here you have some extra examples:

食べてください

tabete kudasai

Please, eat.

急いでください

isoide kudasai

Please, hurry.

来てください

kite kudasai

Please, come.

In spoken Japanese, (as well as in manga, animation, and movies), *-kudasai* tends to be omitted when making requests, so that we are left with the verb in the *-te* form alone. That is why, in this lesson’s introduction, we said *がんばって ganbatte*, just like that. The “genuine” expression is actually *がんばってください ganbatte kudasai*, but since we were expressing it in an informal and friendly way, we did without the *-kudasai* part.

がんばって ganbatte comes from *がんばる ganbaru*, a verb in group 2-B which means “persevere,” “persist in,” “hold out.” The expression *ganbatte kudasai* (or just *ganbatte*) is very popular among the Japanese and you will hear it very often if you go to Japan. A more appropriate translation of this expression, used to wish somebody good luck or to encourage somebody, would be “stick to it,” “show your nerve,” or “come on.”

-suru verbs

Now we will change subject, briefly moving away from the *-te* form to talk about *-suru* verbs. Verbs of the so-called “*-suru* kind” are originally nouns, but once we add the verb *する suru* (“to do,” remember it is one of the two irregular verbs in Japanese) they become verbs. For example, from the noun *勉強 benkyō*, “study,” we obtain the verb *勉強する benkyō suru*, “to study.”

With these verbs the conjugation is extremely simple, all we need to do is conjugate *する suru* in any of the forms we have studied so far and in those we will study from now on. It goes without saying that we must know the conjugation for the verb *する suru* perfectly well. Here are some more examples with the verb *勉強する benkyō suru*: simple past tense: *勉強した benkyō shita* (“I studied,” “I had studied,” etc.) | Formal negative form: *勉強しません benkyō shimasen* (“I don’t study”) | *-te* form + *kudasai*: *勉強してください benkyō shite kudasai* (“Please, study”), etc.

You will often come across *-suru* verbs, such as *運転する unten suru* (“to drive”), *結婚する kekkon suru* (“to marry”), *質問する shitsumon suru* (“to ask”), and many more.

漫画例

Manga-examples

We will see in the manga-examples in this section the three grammatical points explained in this lesson: the formation of the gerund, a form of request, and *-suru* verbs.

a) Formal present affirmative gerund

Hayashida: この「証拠」がこの会場に残っています!!
kono "shōko" ga kono kaijō ni nokotte imasu!!
 this "proof" SP this assembly hall PP remain (ger.)!!
 The proof is still in this assembly hall!



J.M. Ken Nijmura

We have a clear example of the usage of the Japanese gerund in this first panel of the manga-examples. Note: Although here we call this form "gerund," so that explanations are easier to understand, in many cases it works differently to the English gerund. Bearing this in mind, remember its formation is "-te form + conjugated verb *iru*."

The main verb here is 残る *nokoru* ("to remain," "to be left"). To conjugate the *-te* form, we have to check the group it belongs to: *nokoru* belongs to group 2-B, and, therefore, following the table's conjugation rules, we will see its *-te* form is 残って *nokotte*. Adding the verb いる *iru*, we obtain the gerund: 残っている *nokotte iru* ("remaining"). Remember, as well, that you can obtain the past tense, negative form, and past negative form of the gerund (in both their formal and informal versions) just

by conjugating the verb *iru* (L.18). In this panel, for example, we have an instance of the gerund in the formal present affirmative: 残っています *nokotte imasu* ("remaining").

b) Informal present affirmative gerund

This second example will help us illustrate a very common feature: In the formation of the gerund, *-te* form + conjugated verb *iru*, the *い i* in the verb *いる iru* is very often removed. Just like all languages, spoken Japanese is actually quite different from written Japanese; and manga, in spite of being a written medium, tries to copy the spoken language. Therefore, finding colloquial language, contractions, and even dialect forms in manga is quite common. Here, the gerund of the verb 動く *ugoku* “to move” (group 2-C), would be 動いている *ugoite iru*, but in spoken Japanese we usually elide the *い i*, thus obtaining 動いてる *ugoiteru* (“to be moving”).



Veena: サトミまだ動いてるよ!
satomi mada ugoiteru yo
 Satomi still move (ger.) EP
 Satomi! It's still moving!

c) Informal past negative gerund

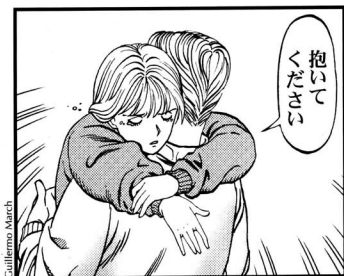
Imamura: オレは何も言ってなかったんだ!!
ore wa nani mo itte nakatta n da!!
 I TOP nothing say (ger.) be!!
 I said nothing!!



Here we see the past negative gerund of the verb 言う *iu*, “to say” (group 2-B). It is obtained with the *-te* form of the main verb (言って *itte*) plus いる *iru*, in its past negative form (いなかった *inakatta*). Here, however, just like in example b) above, the *い i* is elided (as this is informal language), giving us 言ってなかった *ittenakatta*, “I wasn’t saying.”

The *-te* form + *iru* in Japanese gives an idea of continuity: an action which, once it has started, goes on for a certain time. The verb 言う *iu* on its own simply indicates “to say,” but its gerund, 言っている *itte iru*, indicates that the action of “saying” is continuous, dynamic.

d) Request form



Guillermo March

Kotomi: 抱いてください
daite kudasai
 hug please
 Hug me, please.

Another of the main usages of the *-te* form is the formation of requests (with the meaning of “please, x”), very common in Japanese. Their formation is very simple: “*-te* form + *kudasai*.”

In this specific example, the main verb is 抱く *daku* “to hug,” which belongs to group 2-C, its *-te* form being 抱いて *daite*. Just by adding ください *kudasai*, we obtain the request form 抱いてください *daite kudasai*: “hug me, please.” We recommend that you practice doing this with the verbs you know.

e) *-suru* verb

Here is a very simple example of a *-suru* verb. The word 結婚 *kekkon* on its own means “wedding,” “marriage.” Just by adding the verb する *suru* (“to do”), we will obtain a verb which works just like all other verbs: 結婚する *kekkon suru*, “to marry.”

The conjugation of these verbs is made just by conjugating the verb する *suru* and leaving the main word untouched. In this panel you have a simple present form, 結婚する *kekkon suru* (“I marry”), but you can also conjugate its *-masu* form (formal): 結婚します *kekkon shimasu* (“I marry”); the simple past tense: 結婚した *kekkon shita* (“I married”); the formal negative: 結婚しません *kekkon shimasen* (“I don’t marry”), and so on. Practice with the rest of the conjugations.



Guillermo March

Hiroshi: 僕は彼女と結婚する!
boku wa kanojo to kekkon suru!
 I TOP her with marry do!
 I'll marry her!

f) *-suru* verb + request form

Yamamoto: 約束してくださいよ！
yakusoku shite kudasai yo!
 promise do please EP!
 Promise me, please!



This panel is a sort of summary of the lesson, since here we can see a *-suru* verb conjugated in the request form *-te + kudasai*. The *-suru* verb we are dealing with here is 約束する *yakusoku suru*. On its own,

the noun 約束 *yakusoku* means “promise” but, after becoming a *-suru* verb, it means “to promise.” To conjugate its request form, we must first conjugate する *suru* in its *-te* form: since it is an irregular verb, you must remember that its *-te* form is して *shite*. Once you have obtained this *-te* form, you only need to finish the job by adding ください *kudasai*, thus obtaining the request form 約束してください *yakusoku shite kudasai*, “promise me, please.”

g) *Ganbatte!*

The request form “*-te* form + *kudasai*” can be simplified in spoken Japanese removing the word ください *kudasai*, as in this example.

What Chiyo actually wants to say is がんばって下さい *ganbatte kudasai*, but removing *kudasai* and leaving *ganbatte* (“hang in there”) alone is much more informal and friendly. Coming across the simplified request form in spoken language and, by extension, in manga, is very common, although you should only use it with close friends.

Having said this, we say goodbye to this lesson with a loud がんばって *ganbatte* in the study of the *-te* form.



Chiyo: ロドニーさん がんばって！
rodonii san ganbatte!
 Rodney (suf.) hold out (ger.)
 Come on, Rodney!

- ① What do we use the *-te* form for, and why is it important that we know it?

Conjugate the *-te* form of the verbs: 飛ぶ *tobu*, "to fly;" 見る *miru*, "to look" (group 1); and 座る *suwaru*, "to sit."

②

- ③ Form the gerund in the present tense of the verbs: 寝る *neru*, "to sleep" (group 1); 転ぶ *korobu*, "to fall;" and 笑う *warau*, "to laugh."

Form the past gerund and the negative gerund of the verbs in question 3, in their simple and formal versions.

④

- ⑤ Translate the following sentence into Japanese: "They are playing." (they: 彼ら *karera*, to play: 遊ぶ *asobu*.)

How do we form one of the most common and useful request forms?

⑥

- ⑦ Translate the following sentence into Japanese: "Eat an apple, please." (to eat: 食べる *taberu* (group 1), apple: りんご *ringo*, direct object particle: を *o*.)

Conjugate the *-suru* verb 発生する *hassei suru* ("to occur") in the present, past, negative, and past negative forms (in their formal and simple forms).

⑧

- ⑨ The gerund in colloquial spoken Japanese usually undergoes a contraction or removal. What is it? Give an example.

The *-te* + *kudasai* form in colloquial spoken Japanese usually undergoes a contraction or removal. What is it? Give an example.

⑩

第25課：助數詞

Lesson 25: Counters

In this lesson we will see one of the most strange and disconcerting aspects of Japanese: the so-called counters. Although, at first glance, it may seem a minor subject on which you don't need to dwell too much, this is actually absolutely wrong.

What do we use counters with?

As we have mentioned many times throughout the book, Japanese doesn't tell the difference between male, female, singular, or plural in nouns. We commented on the male-female problem at length in L.11 (nouns), and we also mentioned counters in briefly as well. Our intention here is to broaden our knowledge on the usage of these curious words.

"Counters" are words combined with one or more nouns that indicate number, that is, "how many" things there are of something. In English we say, for example, "I want five apples." To indicate "how many" apples we want, all we do is add the corresponding number, "five" in this case, whereas in Japanese we must add a suffix to this number. This suffix is called a "counter," and depending on the noun or nouns we want to count we will choose among several counters. The choice will depend on the physical characteristics of the noun we want to count: for example, if it is something long, we will use 本 *hon*, if it is a person, we will choose 人 *nin*, if it is a machine, it will then be 台 *dai*, etc.

Pronouncing counters

In the supplemented table you will find the most common counters, as well as a breakdown of the pronunciation they have, together with each of the numbers from 1 to 10, plus the interrogative. Be careful, because there are quite a few of these readings which are irregular: In the table they are written in bold type. Generally, only readings for numbers 1, 3, 6, 8, and 10 may undergo changes, but the best is for you to review the table as carefully as possible. If you still have problems remembering the numerals, it is highly recommended that you thoroughly review lessons 5 (numerals) and 6 (days and months) before carrying on.

After the number 10, there are no changes in the reading, so it's not necessary to learn them separately. For instance, 47 plus the counter 冊 *satsu* will be 47 冊 *yon jū nana satsu*.

I want five apples

The sentence we saw above, “I want five apples,” easy as it may be in English, does not have a direct translation into Japanese, such as *りんごを五ください *ringo o go kudasai* (*ringo*: “apple,” *o*: DOB, *go*: “five,” *kudasai*: “please”). A counter must be added to the number 五 *go* (5) for the sentence to be correct.

First of all, let’s analyze an apple: It is a small rounded object. The most convenient counter for it is 個 *ko*, because we use it to count small rounded things. Then, the correct sentence would be: りんごを五個ください *ringo o go ko kudasai*.

Note: In case we wanted to ask for not five, but six apples, the sentence would be りんごを六個ください *ringo wo rokko kudasai*. Although number 六 (“6”) is usually pronounced *roku*, when it is used together with the counter 個 *ko* thus forming the compound 六個, this is pronounced *rokko* and not *rokuko* due to phonetic reasons (see the table below).

Nevertheless, if you find this very difficult, you don’t need to worry; there is a kind of counter that can be used to count anything without fear of being wrong, your secret “trump card:” this very practical counter is っ *tsu*.

However, as you can see in the table, all the readings in the *tsu* line are irregular and they must be learned by heart. Still, no matter how practical っ *tsu* may be, it is much better knowing how to use the right counter on each occasion: Try not to systematically resort to っ *tsu*.

A complete set of counters									
	つ <i>tsu</i>	人 <i>nin</i>	枚 <i>mai</i>	台 <i>dai</i>	本 <i>hon</i>	匹 <i>hiki</i>	冊 <i>satsu</i>	階 <i>kai</i>	個 <i>ko</i>
1	一つ <i>hitotsu</i>	一人 <i>hitori</i>	一枚 <i>ichi mai</i>	一台 <i>ichi dai</i>	一本 <i>ippon</i>	一匹 <i>ippiki</i>	一冊 <i>issatsu</i>	一階 <i>ikkai</i>	一個 <i>ikko</i>
2	二つ <i>futatsu</i>	二人 <i>futari</i>	二枚 <i>ni mai</i>	二台 <i>ni dai</i>	二本 <i>ni hon</i>	二匹 <i>ni hiki</i>	二冊 <i>ni satsu</i>	二階 <i>ni kai</i>	二個 <i>ni ko</i>
3	三つ <i>mittsu</i>	三人 <i>san nin</i>	三枚 <i>san mai</i>	三台 <i>san dai</i>	三本 <i>san bon</i>	三匹 <i>san biki</i>	三冊 <i>san satsu</i>	三階 <i>san gai</i>	三個 <i>san ko</i>
4	四つ <i>yottsu</i>	四人 <i>yo nin</i>	四枚 <i>yon mai</i>	四台 <i>yon dai</i>	四本 <i>yon hon</i>	四匹 <i>yon hiki</i>	四冊 <i>yon satsu</i>	四階 <i>yon kai</i>	四個 <i>yon ko</i>
5	五つ <i>itsutsu</i>	五人 <i>go nin</i>	五枚 <i>go mai</i>	五台 <i>go dai</i>	五本 <i>go hon</i>	五匹 <i>go hiki</i>	五冊 <i>go satsu</i>	五階 <i>go kai</i>	五個 <i>go ko</i>
6	六つ <i>muttsu</i>	六人 <i>roku nin</i>	六枚 <i>roku mai</i>	六台 <i>roku dai</i>	六本 <i>roppon</i>	六匹 <i>roppiki</i>	六冊 <i>roku satsu</i>	六階 <i>rokkai</i>	六個 <i>rokko</i>
7	七つ <i>nanatsu</i>	七人 <i>nana nin</i>	七枚 <i>nana mai</i>	七台 <i>nana dai</i>	七本 <i>nana hon</i>	七匹 <i>nana hiki</i>	七冊 <i>nana satsu</i>	七階 <i>nana kai</i>	七個 <i>nana ko</i>
8	八つ <i>yattsu</i>	八人 <i>hachi nin</i>	八枚 <i>hachi mai</i>	八台 <i>hachi dai</i>	八本 <i>happon</i>	八匹 <i>happiki</i>	八冊 <i>hassatsu</i>	八階 <i>hakkai</i>	八個 <i>hakko</i>
9	九つ <i>kokonotsu</i>	九人 <i>kyū nin</i>	九枚 <i>kyū mai</i>	九台 <i>kyū dai</i>	九本 <i>kyū hon</i>	九匹 <i>kyū hiki</i>	九冊 <i>kyū satsu</i>	九階 <i>kyū kai</i>	九個 <i>kyū ko</i>
10	十 <i>too</i>	十人 <i>jū nin</i>	十枚 <i>jū mai</i>	十台 <i>jū dai</i>	十本 <i>juppon</i>	十匹 <i>juppiki</i>	十冊 <i>jussatsu</i>	十階 <i>jukkai</i>	十個 <i>jukko</i>
?	いくつ <i>ikutsu?</i>	何人 <i>nan nin?</i>	何枚 <i>nan mai?</i>	何台 <i>nan dai?</i>	何本 <i>nan bon?</i>	何匹 <i>nan biki?</i>	何冊 <i>nan satsu?</i>	何階 <i>nan gai?</i>	何個 <i>nan ko?</i>

Main counters

- つ *tsu*: Universal counter. It can always be helpful when in trouble, because it can be used to count anything.
- 人 *nin*: To count people. Watch out for the special readings 一人 *hitori* (“one person”) and 二人 *futari* (“two people”), which are very much used.
- 枚 *mai*: This counter is used to count papers and flat things in general (such as CDs, blankets, tickets, etc.)
- 台 *dai*: For machines in general (cars, tape recorders, computers, televisions, etc.)
- 本 *hon*: For long and slender things (pencils, ball-point pens, trees, etc.) Curiously enough, it is also used for video and audio tapes, and even telephone calls.
- 匹 *hiki*: Small animals (mice, cats, dogs, etc.) Large animals (horses, cows, etc.) are counted with 頭 *tō*, while small animals which “hop,” such as birds and rabbits, are counted with 羽 *wa*.
- 冊 *satsu*: Books, magazines, as well as printed and bound material in general.
- 階 *kai*: Building floors. **Note:** 一階 *ikkai*, the Japanese “first floor” is equivalent to the American “first floor,” and equivalent to the British “ground floor.”
- 個 *ko*: Small things, and generally, rounded or compact things (apples, croquettes, stones, etc.)

Example sentences

Let's finish this lesson with some example sentences, so you can see a few uses of counters. Generally, the best formula you can use with these words is “noun + が *ga* + numeral + counter.”

- ここにえんぴつが三本あります *koko ni enpitsu ga san bon arimasu*

There are three pencils here. (*enpitsu*: “pencil” | counter: 本 *hon*.)

- 本を五冊ください *hon o go satsu kudasai*

Give me five books, please. (*hon*: “book” | counter: 冊 *satsu*.)

Be careful: Don't confuse 本 *hon* (“book”) with the counter for long and slender things 本 *hon*, both written and pronounced the same way.

- 家の前に子どもが二人います *ie no mae ni kodomo ga futari imasu*

There are two children in front of the house. (*kodomo*: “child” | counter: 人 *nin* [*futari* is an irregular reading].)

- 桃を三つください *momo o mitsu kudasai*

Give me three peaches, please. (*momo*: “peach.”)

In this last sentence, the most appropriate counter is 個 *ko* (small and generally round things), but, as a sample, we have used っ *tsu*, the universal counter, which can be used with anything.

漫画例

Manga-examples

Let's start counting! But remember counting things in Japanese is a lot more complex than in English, since we must know how to use the so-called "counters." Let's have a look at some examples.

a) Counter for people and counter for long things

Leader: 四人がロボトンの手と足を一本ずつねえ!

yonin ga roboton no te to ashi o ippon zutsu nerae!

4 people SP Roboton POP hand and leg DOZ one by one aim

Literal: You four, take one of Roboton's arms and legs each!

Final: Between the four of you, take one of Roboton's arms and legs each!



We start off with a manga-example where we can see two counters at work. The first is 四人 *yo nin* (4 + counter for people), and the second one is 一本 *ippon* (1 + counter for long and slender things). Be careful, because both counters have irregular readings: the first one is not *shi nin* or *yon nin*, and the second one is not *ichi hon*, as should be expected (L.5).

This time, we have chosen to offer a literal translation, which will help you better understand the original sentence's structure, plus a more fluent translation.

As to counters, the usage of the counter in the first case, 人 *nin*, is obvious, since we are counting people, four team members to be precise. In the second case, the words to be counted are "arm" and "leg" (to say "take an arm or a leg each"). Arms and legs are long, slender things, therefore, the counter is, undoubtedly, 本 *hon*.

b) Counter for spoonfuls

Sabin: そして砂糖をいれたんだ。
soshite satō o ireta n da.
 then sugar DOF put in be.
 Then he put the sugar in.

一杯、二杯...	三杯、四杯...
<i>ippai, ni hai...</i>	<i>san bai, yon hai...</i>
one, two...	three, four...
One, two...	Three, four spoonfuls...

Here we have a very clear example of the counter 杯 *hai*, which we didn't see in the theory section. This counter is used to count cups (tea, coffee, etc.), glasses (milk, water, wine, whisky, etc.), and spoonfuls, like in this example.

The complete breakdown for this counter from 1 to 10 is 一杯 *ippai*, 二杯 *ni hai*, 三杯 *san bai*,

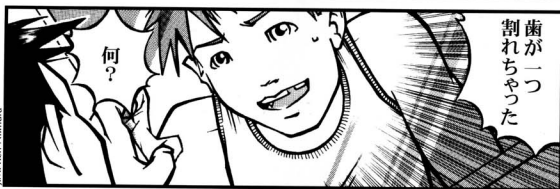
四杯 *yon hai*, 五杯 *go hai*, 六杯 *roppai*, 七杯 *nana hai*, 八杯 *happai*, 九杯 *kyū hai* and 十杯 *jūppai*. Watch out for the special readings of 1, 3, 6, 8, and 10.



c) Universal counter

Yoshi: 歯が一つ割れちゃった
ha ga hitotsu warechatta
 tooth sp one break
 I've broken one tooth.

Maeda: 何?
nani?
 what?
 What?



Let's now see an instance of the so-called "universal counter," つ *tsu*, which we can use to count anything. In this example, Yoshi is trying to count a 歯 *ha*, "tooth," and he uses this counter. He probably does it because from the tooth's shape and size we can't clearly tell which counter would be the most appropriate (a possibility could be 個 *ko*, because it is small in size). To avoid headaches, he uses つ *tsu*.

d) Counter for people (2)

Tao-jun: なんなの それは...!? 何故二人とも動かない...!?
nan na no sore wa...!? *naze futari to mo ugokanai...!?*
 what what this TOP...?! why two both move...?!
 But, what's going on?! Why isn't either of them moving?!



We have a clear usage of the counter for people, 人 *nin*, in this example. It is an extremely used counter in Japanese, but it has a very peculiar feature: two of its readings are completely irregular.

一人 is not read *ichi nin*, the most obvious reading, but *hitori*; and 二人, which appears in this panel, is not read *ni nin* but *futari*.

The remaining usages of this counter are completely regular: you can check the table in the theory section.

e) Counter for plates and counter for glasses

Chef: はい、目玉を一皿ね!
hai, medama o hitosara ne!
 yes, eye DOP one plate EP!
 Here you are, a plate of eyes!

Client: 一杯飲みたいな!
ippai nomitai na!
 one glass drink EP!
 I feel like a drink!

Just like in example a), here we have two different counters: 皿 *sara*, to count plates, and 杯 *hai*, which, as we saw in the manga-example b), is used to count cups, glasses, etc.

Here, the client does not specify "what" kind of drink he wants, but the usage of the word 一杯 *ippai* on its own, in a context like this, usually means "a glass" of an alcoholic drink, possibly beer.

As to 皿 *sara*, since the word itself means "plate," it is no wonder that it is used to count plates of food. 一皿, "one plate," has an irregular reading: It isn't *ichi sara*, but *hito sara*.



f) Counter for small animals

Yoshimura: くくくくっ 一匹おわり！
 ku ku ku ku ippiki owari!
 (sound of laugh) one (counter for small animals) finish!
 He, he, he, he! One down!



Studio Kôsen

Here we have an example of the counter 匹 *hiki* (the reading 一匹 *ippiki* is irregular), used to count small animals such as rats, cats, worms, etc.

But this counter is used here with an untranslatable pejorative nuance. Yoshimura has actually defeated a person, but uses the counter 匹 *hiki* to humiliate and

belittle the defeated opponent, in a usage which brings to mind the fact of calling an enemy “chicken,” “worm,” or “rat” in English. These puns with the usage of counters are frequent in manga.

g) Counter for *tatami*

Nana: 大好きだったあのアパート... 小さい6畳の部屋に...
daisuki datta na ano apaato... *chiisai roku jō no heya ni...*
 be very fond of EP that apartment... small 6 *tatami* POP room PP
 I was very fond of that apartment... In that small 10 m² room...

We would not want to end this lesson without warning you that there are many more counters besides those we have studied. Some are used to count the most unlikely of things. For instance, we have in this panel the counter 畳 *jō*, which is used to count *tatami* (straw matting used to cover the floor in a house). Japanese houses are measured in *tatami* (*jō*), whereas we measure them in square feet (ft²). A *tatami* is more or less 17.2ft² (6 ft long x 3ft wide – 1.6m² = 1.8m x 0.9m).



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- ① What is a counter and what do we use it for?

On what does the usage of one counter or another depend? What will our basis be when we have to choose the most appropriate counter in each case?

②

- ③ Count from one to ten using the counter 枚 *mai*. What do we use this counter with?

Count from one to ten using the counter 本 *hon*. What do we use this counter with?

④

- ⑤ Were we to count books, what counter would we use? And with oranges?

Translate this sentence into English: 道に車が六台あります *michi ni kuruma ga roku dai arimasu* (*michi*: "road," *kuruma*: "car," *arimasu*: "there are.")

⑥

- ⑦ Translate the following sentence into Japanese: "Give me five cats, please."
(cat: 猫 *neko*, please: ください *kudasai*.)

How do we say "one person"? And "two people"? And "three people"?

⑧

- ⑨ What do we use the counter 杯 *hai* with?

How many square feet is a 八畳 *hachi jō* room?

⑩

第26課：体の呼び方

Lesson 26: The body

After a few grammatical lessons, studying some vocabulary is always useful. This is why, in this lesson 26, we will look at vocabulary centered on the parts of the body, basing the explanations on three pictures full of new words

The body

The Japanese word for “body” is 体 *karada*. In the illustration with the girl we find on this page we can see the names in Japanese for the main parts of the body. As you can see, first you have the word in kanji or kana, followed by a transcription in *rōmaji*, and, finally, each word’s English translation.

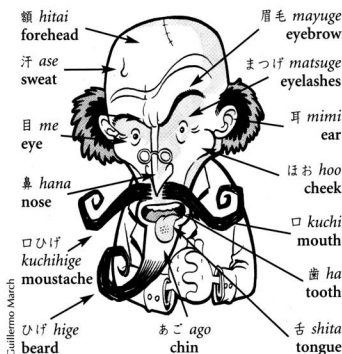
Even though the picture gives you a quite comprehensive list of terms, you don’t actually need to know absolutely all of them. In the first stage of learning, the main ones should be enough. Therefore, try at least to learn the following: 顔 *kao*, 首 *kubi*, 髪の毛 *kaminoke*, 頭 *atama*, 胸 *mune*, 背中 *senaka*, 腕 *ude*, 手 *te*, お腹 *o-naka* and 足 *ashi*. Later on, when you have perfectly mastered these terms, you can study the rest.

Face and hand

In the illustration on the top of the following page, we can clearly see the words referred to the parts of the face and the head. “Face” is 顔 *kao* in Japanese, which you have already learned in the first picture. The



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Guillermo March

basic vocabulary this time is 目 *me*, 口 *kuchi*, 鼻 *hana*, 耳 *mimi*, 舌 *shita*, 歯 *ha* and ひげ *hige*.

Finally, in the last illustration, we can see the hand of somebody who has passed away. “Hand” is 手 *te*, and the essential words that you should learn first are 指 *yubi*, 爪 *tsume* and 手の平 *tenohira*.

The body inside

In these illustrations we have seen a lot of vocabulary, but notice how all words belong to the outside parts of the body. So now that we have gone

into the subject, we will continue, giving a small list of organs, which will help you complete your vocabulary related to the body: 頭脳 *zunō*, “brain;” 心臓 *shinzō*, “heart;” 血管 *kekkan*, “vein” / “artery;” 肺臓 *haizō*, “lungs;” 肝臓 *kanzō*, “liver;” 腎臓 *jinzō*, “kidneys;” 胃 *i*, “stomach;” 腸 *chō*, “intestines;” 生殖器官 *seishoku kikan*, “reproductive organs.”

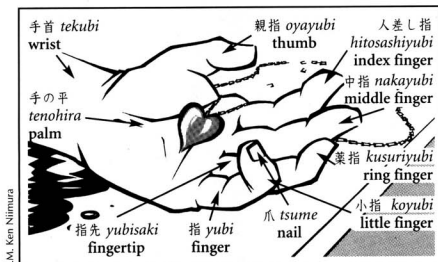
Feeling pain

Something very useful and which can get you out of trouble in any language is knowing how to say “x hurts.” Forming this sentence in Japanese is quite simple if we know the names for the different parts of the body. All we need to do is follow the structure *x ga itai desu* (“x *SP* painful be”). Take a look at these practical examples:

頭が痛いです
atama ga itai desu
I have a headache.

お腹が痛いです
o-naka ga itai desu
I have stomach pains.

胸が痛いです
mune ga itai desu
My chest hurts.



J.M. Ken Niumura

Expressions with parts of the body

Just like in English we have expressions such as “lend a hand,” “to get up somebody’s nose,” or “to have a good eye,” to mention a few, in Japanese there are many expressions related to parts of the body. There are actually more and they are used more often than in English. Let’s see the most important ones:

- 頭がいい／悪い *atama ga ii/warui* (Lit. “good / bad head”). To be intelligent / dumb.
- 頭を下げる *atama o sageru* (Lit. “to lower one’s head”). To excuse oneself in a more or less humiliating way (lowering one’s head in a bow, in sign of repentance).
- 頭にくる *atama ni kuru* (Lit. “to come to one’s head”). To get angry, to get furious.
- 顔が広い *kao ga hiroi* (Lit. “broad face”). To be well-known, to have many contacts.
- 顔を売る *kao o uru* (Lit. “to sell one’s face”). To make oneself known, to advertise oneself.
- 目が高い *me ga takai* (Lit. “high eyes”). To be an expert, to know something very well.
- 耳が痛い *mimi ga itai* (Lit. “to have an earache”). To be ashamed to hear.
- 耳が遠い *mimi ga tooi* (Lit. “distant ear”). To be hard of hearing, to be a little deaf.
- 口が軽い *kuchi ga karui* (Lit. “light mouth”). Not to be able to keep a secret.
- 口が堅い *kuchi ga katai* (Lit. “hard mouth”). To be able to keep a secret.
- 口が悪い *kuchi ga warui* (Lit. “bad mouth”). To have a spiteful mouth, to be foulmouthed.
- 鼻が高い *hana ga takai* (Lit. “high nose”). To be proud of something.
- 首になる *kubi ni naru* (Lit. “to turn into a neck”). To be sacked from a job.
- 胸を張る *mune o haru* (Lit. “to extend one’s chest”). To pluck up courage.
- 腕がいい *ude ga ii* (Lit. “good arm”). To be good at something.
- 手を上げる *te o ageru* (Lit. “to raise one’s hand”). To give up, to resign oneself.
- 手を貸す *te o kasu* (Lit. “to lend a hand”). To lend a hand, to help.
- 手を出す *te o dasu* (Lit. “to take one’s hand out”). To have a hand in some affair.
- 手も足も出ない *te mo ashi mo denai* (Lit. “neither hand nor foot come out”). Not to know what to do, to see no solution to something, to find oneself helpless.
- 腹が立つ *hara ga tatsu* (Lit. “the stomach rises”). To get furious, to get angry.
- 尻が重い *shiri ga omoi* (Lit. “heavy bottom”). To be slow, to be lazy.
- 尻をぬぐう *shiri o nuguu* (Lit. “to clean one’s bottom”). To solve somebody else’s error.
- 足を洗う *ashi o arau* (Lit. “to wash one’s feet”). To wash one’s hands of a murky affair.

In addition, although it isn’t part of the human body, we find the following expression interesting: 羽を伸ばす *hane o nobasu* (Lit. “to spread one’s wings”), with exactly the same words as the English expression “to spread one’s wings,” but with a different meaning: “to go on the loose,” “to take it easy.”

Finally, let’s see a couple of extra sayings that have to do, of course, with parts of the body. The first is 口はわざわいのもと *kuchi wa wazawai no moto*, its literal meaning being “the mouth is the origin of misfortune,” its meaning being quite clear. The second, more a curiosity than anything else, is the Japanese version of the famous biblical saying “an eye for an eye and a tooth for a tooth:” 目には目、歯には歯 *me ni wa me, ha ni wa ha*.

漫画例

Manga-examples

The only secret about the vocabulary of the body is nothing but study, nevertheless, it's worth looking at some manga-examples, so you can see a few new words and odd usages.

a) Body and soul



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Titolo: PART 6 心も体も
paato roku kokoro mo karada mo
 part 6 heart too body too
Part six: In flesh and spirit.

Here, apart from the word 体 *karada* ("body"), with which we are already familiar, we have the word 心 *kokoro*. *Kokoro* means "heart," but it is a spiritual kind of heart: it is the mind, the soul, what is not the body but makes us human. That is why we have translated the sentence as "in flesh and spirit." Remember the word "heart," the physical organ which pumps the body's blood is called 心臓 *shinzō*. Don't confuse both words.

b) Something slightly more vulgar...

Robot: オッパイ ミサイル
oppai misairu
 boobs missile
Booby missile!

Just like in any other language, in Japanese there are vulgar names to refer to some parts of the body. Here, for example, we see オッパイ *oppai*, a word with the same sense and connotations as the English word "boobs," instead of 胸 *mune* ("breast"). Likewise, ケツ *ketsu* is the vulgar word for "ass."



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c) Medical vocabulary

Doctor: 銃弾が左中大脳動脈をかすめている
jūdan ga sachū dainō dōmyaku o kasumete iru
 bullet SP center-left brain artery DOF graze
 The bullet is grazing the center brain artery.



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Just like in English, there are literally thousands of words which refer to the human body, most of them used only in medical fields; Japanese is no exception. We have seen in this lesson the most common and general words related to the body, but seeing examples like this one is interesting in order to make us aware that the range is very wide. For example, brain 脳 *nō* is divided into 大脳 *dainō*, “brain;” 小脳 *shōnō*, “cerebellum;” and 間脳 *kannō*, “diencephalon.” We are told in this panel about a brain’s artery, the center brain artery to be precise, and its literal translation would be “brain artery, center-left area.”

d) Feeling pain



J.M. Ken Nishimura

Toshio: 俺はいま頭が痛いんだ...
ore wa ima atama ga itai n da...
 I TOP now head SP painful be
 I have a headache now...

At the end of the theory pages, we saw how to make sentences of the “x hurts” sort. In English we have different expressions for pain, where we use verbs such as “to hurt” or “to ache,” or nouns such as “pain” or “ache.” In Japanese, however, we use *itai* (“painful”) which is an *-i* adjective. Therefore, its past tense will be 痛かった *itakatta* (“was painful,” “had been painful,” etc.), its negative 痛くない *itakunai* (“it’s not painful”), and its past negative 痛くなかった *itakunakatta* (“it wasn’t painful,” “it has not been painful,” etc.)

- ① What is the Japanese word for "face"? And for "hand"? Write the basic vocabulary for the parts of face and hand, giving their *rōmaji* reading as well.

- ② How do you say the following words in Japanese: "brain," "lungs," "stomach"?

- ③ Translate the following sentence into Japanese: "Your eyes are beautiful." (your: 君の *kimi no*, beautiful: きれいな *kirei-na*.) Watch out: Review L.14.

- ④ Translate the following sentence into English: 彼の腕は強いです *kare no ude wa tsuyoi desu* (*kare*: "he," *no*: POP, *tsuyoi*: "strong," *desu*: "to be" (L.19)).

- ⑤ Translate the following sentence into Japanese: "My thumb hurts."

- ⑥ Translate the following sentence into English: 肩が痛いのです *kata ga itai desu*.

- ⑦ Translate the following sentence into English: この人は鼻が高いです *kono hito wa hana ga takai desu* (*kono*: "this," *hito*: "person.")

- ⑧ Which expression would a Japanese gangster use if he wanted to leave his 組 *kumi* (yakuza group)?

- ⑨ What two Japanese words can be translated as "heart" and what are their different meanings?

- ⑩ Which is the vulgar equivalent of the word お尻 *o-shiri*? What about 胸 *mune*?

第27課：慣用表現

Lesson 27: Expressions of daily life

In this lesson we will get a deeper insight into a subject we already studied a long time ago in L.4: we are talking about Japanese expressions used in daily life, which rarely have a direct translation. We will study them now, more thoroughly.

Good morning!

In keeping with our pattern throughout the course, the center of this lesson will be the vocabulary table on the following page. In it we can find the main daily life expressions in the Japanese language. However, in the table we have intentionally omitted the most common greetings, as we saw them in depth in L.4.

Anyway, let's have a quick reminder:

Greetings during the day: おはようございます *ohayō gozaimasu* ("good morning"), こんにちは *konnichi wa* ("good afternoon"), こんばんは *konban wa* ("good evening"), お休みなさい *o-yasumi nasai* ("good night" – when somebody goes to bed).

Greeting: お元気ですか *o-genki desu ka?* ("how are you?"), the answer to which is はい、元気です *hai, genki desu* ("I'm fine [thank you]").

Farewell: さようなら *sayōnara* ("good bye"), またね *mata ne* ("see you later"), and its different variations.

Thanks: ありがとう *arigatō* ("thank you"), and its variations. The most common answer どういたしまして *dō itashimashite* ("you're welcome").

Beyond *konnichi wa*

However, to be able to go beyond *konnichi wa*, you must know there are several very common expressions that you need to learn. These daily expressions, which usually have little meaning if they are literally translated, can become an obstacle. To completely solve this potential problem, you must learn them in context, or at least together with an explanation about their meaning and their most common sphere of usage. We have given this information in the following table.

Probably, of the sets of fixed expressions which are most profusely used, and which a non-native speaker might find, to a certain point, difficult to learn how to master, are the expressions used when entering or leaving a house or a place. There are seven in this big group, and they are divided into two subgroups:

Group 1. Expressions used when we enter or leave our own home. These are: ただいま *tadaima* (said by the person coming into his or her home), お帰りなさい *o-kaeri nasai* (said by the person inside his or her home in answer to the first person's *tadaima*, and very often contracted to お帰り *o-kaeri*), 行ってきます *itte kimasu* (said by the person leaving his or her home), and 行ってらっしゃい *itte rasshai* (said by the person who stays home in answer to the first person's *itte kimasu*).

Group 2. Expressions used when we enter or leave somebody else's home or work place. We have お邪魔します *o-jama shimasu* (said by the person entering), いらっしゃい *irasshai* (said by the person inside his or her home as an expression of welcome to the visitor), and 失礼します *shitsurei shimasu* (said by the person leaving). Memorize this complex set of expressions, because you may find them very useful.

Main fixed expressions		
Expression	Explanation	Translation
失礼します <i>shitsurei shimasu</i>	Used when entering or exiting a place	Excuse me. I'm leaving now. Sorry to interrupt
ただいま <i>tadaima</i>	Used when entering one's own home	I'm home.
お帰りなさい <i>o-kaeri nasai</i>	Answer to <i>tadaima</i>	Welcome home.
行ってきます <i>itte kimasu</i>	Used when leaving one's own home / work place	● I'm leaving. ● I'll be back soon.
行ってらっしゃい <i>itte rasshai</i>	Answer to <i>itte kimasu</i>	● Don't be long. ● See you soon.
お邪魔します <i>o-jama shimasu</i>	Used when entering somebody else's home	May I come in? Lit. "I'm being rude"
いらっしゃい <i>irasshai</i>	Answer to <i>o-jama shimasu</i>	● Come in. ● Welcome.
ごめんください <i>gomen kudasai</i>	When about to enter someone's home but there's nobody to greet	Is anyone home?
いらっしゃいませ <i>irasshaimase</i>	Greeting from shop assistant to customer (which you don't answer)	Welcome! May I help you?
ごめんなさい <i>gomen nasai</i>	Apology, asking to be forgiven	I'm sorry. Excuse me.
すみません <i>sumimasen</i>	a) Apology b) To get someone's attention	a) Sorry, excuse me. b) Excuse me.
いただきます <i>itadakimasu</i>	At the start of a meal	Bon appetit. Lit. "I accept." "I receive"
ごちそう様 <i>gochisō-sama</i>	At the end of a meal, expression of gratitude	● It was very good. ● Thank you for the meal.
お疲れ様 <i>o-tsukare-sama</i>	When finishing a job or any other activity	Good job. Lit. "Thanks for getting tired."
ご苦労様 <i>gokurō-sama</i>	Similar to <i>o-tsukare-sama</i> (but usually from superiors to subordinates)	Good job. Lit. "Thanks for getting tired."
おめでとうございます <i>omedetō gozaimasu</i>	Expression of congratulations	Congratulations. Please. Pleased to meet you.
よろしく願います <i>yoroshiku o-negai shimasu</i>	After asking for a favor or asking so. to do sth. for the speaker	It's in your hands now. Lit. (see text below)

Expressions and culture

The Japanese culture is obviously very different from the Western one, and has many peculiar features. Languages reflect the character and the mentality of the people who use them, and Japanese is not an exception. Why do we explain all this? Well, the point is that the characteristic features of Japanese mentality are reflected much more in their daily expressions (which we are studying in this lesson) than those in Western languages.

One of the clearest cases is the extremely common expression よろしくお願ひします *yoroshiku o-negai shimasu* (see table), which you will hear over and over again if you visit Japan. This expression is used after having asked a favor of somebody, when we have just met somebody or when we leave some task in the hands of another person.

The most literal translation of this expression would be something like “I humbly ask for your favorable consideration,” which is a phrase that says a lot about Japanese mentality: Asking for a favor means placing responsibility on another person – something that is not perceived as “honorable.” Thus, we need to apologize when asking for something, and we must be very humble about it.

Another curious example is the usage of すみません *sumimasen* (L.4), an expression which originally means “excuse me” or “sorry,” but which is very often used meaning “thank you,” rather than “sorry.” For example, X drops a coin on the ground, and Y picks it up and returns it to X. In this case, instead of ありがとう *arigatō*, X will most probably thank Y’s gesture with a すみません *sumimasen*. This way of “thanking” implies something like “I’m sorry to have made you take the trouble to do me this favor (and I thank you for it).”

I know it’s something insignificant, but...

When a Japanese gives a present to somebody, he or she will tend to reduce the importance of what he or she is giving, as an act of humility. The traditional expression used when giving a present (only in very formal occasions) is: つまらない物ですけど、どうぞ *tsumaranai mono desu keredo, dōzo...* Its literal translation would be “I know it’s something insignificant, but please (take it).” In fact, this “insignificant” present could very well be something very valuable or even really expensive.

There is another curious traditional expression which is used in formal situations by someone who invites a visitor to enter his or her house: 汚いところでですけど、どうぞ上がってください *kitanai tokoro desu keredo, dōzo agatte kudasai* (literally “this is a dirty place, but please, come in”). The funny thing is that, in most cases, this “dirty place” is a beautiful and immaculate house – as clean as a hospital.

Mastering Japanese does not only mean mastering the written and spoken language, it also means understanding the culture behind it and being able to adapt oneself to it (since the culture will not adapt itself to us), which is maybe the most challenging aspect.

漫画例

Manga-examples

Even if we look for expressions of daily life in our dictionary, the definition we find is not always good enough. Since they say *a picture is worth a thousand words*, let's have a look at some manga-examples.

a) Entering and leaving a place



Marc: ただいま!
tadaima!
I'm home!

Ken: 行ってきます!
itte kimasu!
I'm off!

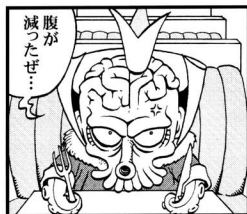
In the theory section we have studied in detail the set of expressions used when entering or leaving a house.

Here we have a practical sample: In the panel, Marc has just arrived at his own home or office and Ken is leaving his own home or office. Marc's expression, *tadaima*, is used to greet the people inside the building, and their answer should be *o-kaeri nasai*. In Ken's case, who is leaving with the words *itte kimasu*, the people staying in the building should say goodbye to him with *itte rasshai*.

b) I'm hungry

Slime: 腹が減ったぜ...
hara ga hetta ze...
stomach sp decrease EP
I'm hungry...

Another helpful expression is "I'm hungry" or "I'm thirsty." There are many ways of saying it depending on the speaker. I am hungry: *hara ga hetta* is a quite vulgar expression used by men, *onaka ga suita* is the standard form, and *onaka ga peko peko* is rather childish. I am thirsty: *nodo ga kawaita* is the standard form, and *nodo ga karakara* is the colloquial one.



Guillermo March

c) Happy New Year



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Maria: 明けましておめでとうございます。
akemashite omedetō gozaimasu
Happy New Year.

In this panel we have an expression that we had not seen yet: the New Year's greeting. 明けましておめでとうございます *akemashite omede-tō gozaimasu* literally means "congratulations on the opening (of the new year)," although the adequate translation is "Happy New Year." This is usually followed by the expression: 今年もよろしく願います *kotoshi mo yoroshiku o-negai shimasu*.

Kotoshi mo means "this year too" (as for *yoroshiku* and *o-negai shimasu*, review the theory section). *Omedetō gozaimasu*, on its own, means "congratulations" and is used on birthdays, successes, celebrations, and so on (see the table in the theory section).

d) It's been a long time (since we last met)

Sanada: お久しぶりです、バッハ先生
o-hisashiburi desu, bahha sensei
long time be, Bach-professor
It's been a long-time, Dr. Bach...

The world of daily expressions is quite large. For example, there are several greetings that can be used when meeting someone, such as the well-known *konnichi wa*, *konban wa*, etc. *O-hisashiburi desu* (or simply *hisashiburi*) could also be classified into this category, and its approximate meaning is "it's been a long time (since we last met)."

Besides these, there are several fixed expressions with similar meanings or variations, such as the many different ways of thanking someone (*arigatō*, *dōmo*, *arigatō gozaimasu*, etc. [L.4]), or of saying goodbye (*sayōnara*, *mata ne*, *bai bai*, etc. [L.4]). Likewise, to apologize, apart from the well-known *sumimasen* and *gomen nasai*, we have the informal *gomen ne*, or the more formal 申し訳ない *mōshiwake nai* or 申し訳ありません *mōshiwake arimasen*.



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- ① It is 9 PM and you see someone you know in a pub. How do you greet him or her in Japanese?

It is 9 PM, you are really sleepy because you went out the night before, and you want to go to bed. How do you say good night?

②

- ③ You leave home. How do you say good-bye to your mother, who stays home? What is your mother's answer?

You are working in a McDonald's in Japan and a client comes in. What do you say?

④

- ⑤ Your friend has just passed a very important exam. How do you congratulate him or her?

You have to give a present to your Japanese boss (it is a formal situation). What do you say when handing it to him or her?

⑥

- ⑦ What are the different meanings for the word すみません *sumimasen*?

How does a 22-year-old man say "I'm hungry" to his friends? And to his boss? And what if the speaker is a 5-year-old child?

⑧

- ⑨ Greet someone on New Year (the full expression).

What should I (the teacher) say to you (my students) when you have finished all these drills (two possibilities)?

⑩

第28課：動詞④なる

Lesson 28: Verbs (4): *naru*

The time has come to study hard, because, even though we have named this lesson “the verb *naru*,” we are really going to see a lot more. We will assume you have studied and learned what we saw in lessons 13, 14, 16, 19, 20, 22, and 24.

The verb *naru*

One of the most frequent verbs in Japanese is なる *naru*. It has no exact translation in English, although it can be paraphrased as “to have suffered some change,” “to grow into,” or, probably the closest in meaning, “to become.”

In the table of the verb なる *naru* we see the different inflections this verb asks of the word before it.

Usage of <i>naru</i>		
Noun	+になる + <i>ni naru</i>	先生になる <i>sensei ni naru</i> To become a teacher
-i adjective	㊦+くなる ㊦+ <i>ku naru</i>	強くなる <i>tsuyoku naru</i> To get strong
-na adjective	㊦+になる ㊦+ <i>ni naru</i>	静かになる <i>shizuka ni naru</i> To grow quiet
<i>suru</i> verb	㊦+になる ㊦+ <i>ni naru</i>	勉強になる <i>benkyō ni naru</i> To prove educational

For example, when this word is an -i adjective (L.13), we will replace the last い *i* with く *ku*. Thus, 難しい *muzukashii* (“difficult”) ⇒ 難しくなる *muzukashiku naru* (“to become / get difficult”). With -na adjectives (L.14), な *na* will be replaced with に *ni*. Thus, 乱暴な *ranbō-na* (“violent”) ⇒ 乱暴になる *ranbō ni naru* (“to become / grow violent”). With nouns, になる *ni naru* must be added. Thus, 社長 *shachō* (“[company] director”) ⇒ 社長になる *shachō ni naru* (“to become [company] director”).

The verb なる *naru* is extremely common in any register and situation in Japanese, and its conjugations are as follows: Present tense, なる *naru*; past tense, なった *natta*; negative, ならない *naranai*; past negative, ならなかった *naranakatta*; -*masu* form なります *narimasu* (see L.19 for -*masu* form conjugations). Examples:

彼はとてもやさしくなった *kare wa totemo yasashiku natta*, “He has become very kind.”

秋は先生になりません *Aki wa sensei ni narimasen*, “Aki does not become a teacher.”

To go to...

The second grammatical structure in this lesson is very simple to make, as well as very useful. We will see how to say “I’m going to...” or “I’m coming to...” using a simple verb combination.

“To go to...” / “To come to...” structures		
V ます + に行く V masu + ni iku	買いに行く kai ni iku To go to buy	見に行く mi ni iku To go to see
V ます + に来る V masu + ni kuru	遊びに来る asobi ni kuru To come to play	書きに来る kaki ni kuru To come to write
買う kau: “to buy” 見る miru: “to see” 遊ぶ asobu: “to play” 書く kaku: “to write”		

In L.19 we explained the -masu form of verbs, and you might remember this form was characterized by the fact that all verbs always ended in ~ます -masu. Well, if we conjugate a verb in its -masu form, remove the last ます masu, and replace it with the particle に ni and the verb 行く iku (“to go”), we will form sentences with the structure “to go to...”

Let’s look, for example, at the verb 買う kau (“to buy”). This verb’s -masu form is 買います kaimasu (L.19). If we remove ます masu, we have 買い kai. Adding に行く ni iku, we obtain the form 買いに行く kai ni iku, which means “to go to buy.” Conjugating the verb 行く iku, we can obtain the past, negative, and past negative in their simple (L.20) and formal -masu (L.19) forms. Take a look at the examples:

次郎さんは肉を買いに行く jirō-san wa niku o kai ni iku Jirō (suf.) TOP meat DOP buy go to Jirō goes to buy meat.	彼と食べに行きません kare to tabe ni ikimasen he with eat go to I don’t go to eat with him.
---	--

Likewise, if instead of the verb 行く iku we use 来る kuru (“to come”), we will obtain sentences with the structure “to come to:”

広美さんはテレビを見に来る hiromi-san wa terebi o mi ni kuru Hiromi (suf.) TOP television DOP watch come to Hiromi comes to watch television.	彼は遊びに来なかった kare wa asobi ni konakatta he ToP play come to He didn’t come to play.
---	--

Giving and receiving

In this lesson’s last table, to be found in the following page, we see the usages of the verbs あげる ageru (“to give”), もらう morau (“to receive”), and くれる kureru (“to give [to me]”). Completely understanding how these verbs work can be quite difficult, for the structure is not easy to comprehend for an English speaker. Here you have their different conjugations:

あげる Past: ageta; Neg.: agenai; Past neg.: agenakatta; -masu f.: agemasu
もらう Past: moratta; Neg.: morawanai; Past neg.: morawanakatta; -masu f.: moraimasu
くれる Past: kureta; Neg.: kurenai; Past neg.: kurenakatta; -masu f.: kuremasu

To be able to use these verbs correctly, it is very important that you confirm who is the subject (who performs the action), who receives the action, and what grammatical particle corresponds to them in each case. With *ageru* and *morau* there is no obvious problem, since they have an almost 100% correspondence in sense with the English verbs “to give” and “to receive,” respectively. But you must look closely at the usage of particles!

私は鳥にパンをあげる
watashi wa tori ni pan o ageru
 I TOP bird IOF bread DOF give
 I give bread to the bird.

彼女はヒデに雑誌をもらわない
kanojo wa hide ni zasshi o morawanai
 she TOP Hide IOF magazine DOF receive
 She does not receive a magazine from Hide.

However, the verb *くれる* *kureru* is somewhat more difficult, because, although it can have the meaning of “to give,” it also implies a component of “to receive.” This verb is used when someone “gives” something to either “me” or to “someone (psychologically speaking) very close to me.” This “someone close to me” can belong to my family, or to my class, office, group, etc., that I myself consider close.

彼は私に雑誌をくれる
kare wa watashi ni zasshi o kureru
 he TOP me IOF magazine DOF give
 He gives me a magazine.

ヨシオ君は母にえんぴつをくれました
Yoshio-kun wa haha ni enpitsu o kuremashita
 Yoshio (suf.) TOP mother IOF pencil DOF give
 Yoshio gave a pencil to my mother.

Therefore, we will never use *あげる* *ageru* to indicate “someone gives something to me or to someone close to me:” instead, we must use *くれる* *kureru*.

There is also a grammatical structure made with the *-te* form (L.24) plus these three verbs, which has a similar meaning to “to perform an action which does or receives a favor.” Look at this sentence:

私は彼女に花を買ってあげた *watashi wa kanojo ni hana o katte ageta*
 I TOP she IOF flower DOF buy (give)
 I bought her a flower (doing her a favor).

Basic use of *ageru*, *morau* and *kureru*

あげる <i>ageru</i> “to give”	XはYにZをあげる <i>x wa y ni z o ageru</i> Mr. x gives z to Mr. y (x: gives y: receives)	太郎さんはマリアさんに本をあげる <i>Tarō-san wa Maria-san ni hon o ageru</i> Tarō (suf.) TOP Maria (suf.) IOF book DOF give Tarō gives a book to Maria.
もらう <i>morau</i> “to receive”	XはYにZをもらう <i>x wa y ni z o morau</i> Mr. x receives z from Mr. y (x: receives y: gives)	秋さんは伊藤さんにたばこをもらう <i>Aki-san wa Itō-san ni tabako o morau</i> Aki (suf.) TOP Itō (suf.) IOF tobacco DOF receive Mr. Aki receives tobacco from Mr. Itō.
くれる <i>kureru</i> “to give”	Xは私にZをくれる <i>x wa watashi ni z o kureru</i> Mr. x gives z to me (x: gives io: receives)	鈴木君は私にワインをくれる <i>Suzuki-kun wa watashi ni wain o kureru</i> Suzuki (suf.) TOP I IOF wine DOF give Suzuki gives me wine.

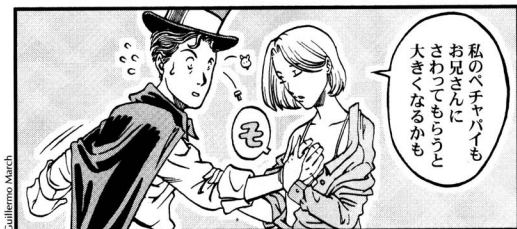
漫画例

Manga-examples

This time the amount of information is quite large, since we have explained three important grammatical structures in one lesson. We will try to make them clearer with these graphic examples.

a) -i adjective + *naru* | -te form + *morau*

Maya: 私のベチャパイもお兄さんにさわってもらいと大きくなるかも
watashi no pechapai mo oniisan ni sawatte morau to ookiku naru kamo
 I POP flat breast also brother 1OP touch would receive big become maybe
 Maybe, if you touched them, my small breasts might grow.



In this panel we can see two of the three grammatical structures which we have studied in this lesson: The usage of the verb なる *naru*, and the usage of the -te form + もらう *morau* ("to receive").

First, we have the combination of the -i adjective 大きい *ookii* ("big") with *naru*. Remember that, to combine them, we need to replace the last *i* with く *ku*. Indeed, in the example we have 大きくなる *ookiku naru* ("to get big," "to grow").

Secondly, notice さわってもらー *sawatte morau*, a combination of the verb さわる *sawaru* ("to touch") and もらう *morau* ("to receive"). *Sawatte morau* has the connotation of "receiving the fact of being touched." Thus, Maya perceives the fact of "being touched" as a favor she receives from our reluctant magician.

Note: Notice the usage of the word お兄さん *oniisan*. As you know, this word means "brother," but it is sometimes used to indicate the idea of a "young man whose name we don't know," like here. Review the manga-example d) in L.21 for more information.

b) Noun + *naru*

Having seen an instance of the combination of an *-i* adjective with *なる* in the previous example, we will now see a noun with this verb. With nouns, we must add the particle *に* before *なる* *naru*. Here we have チンピラになる *chinpira ni naru*. *Chinpira* means “hooligan” (or rather, some kind of apprentice yakuza, L.23), therefore *chinpira ni naru* will be “to become a hooligan,” “to turn into a hooligan,” “to grow to be a hooligan,” etc. Generally speaking, *なる naru* has the meaning of “something or somebody that has changed regarding a previous state or position.”



J.M. Ken Nishimura

Nobu: チンピラになったな...
chinpira ni natta na...
 hooligan become EP...
 I've become a hooligan...

c) To come to...

Takashi: マサオを殺しに来たんだろう？
Masao o koroshi ni kita n darō?
 Masao DOP kill come to right?
 You've come to kill Masao, haven't you?



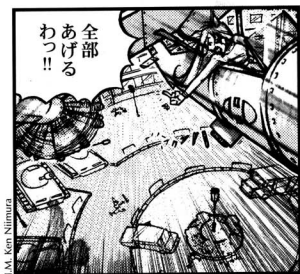
Studio Kôsen

Here is a good example of a sentence with the compound verb structure: “*-masu* form verb + *ni kuru*,” with the meaning of “to come to...”.

Let's review how to make this structure using the same verb as Takashi: 殺す *korosu* (“to kill”). The *-masu* form of this verb is 殺します *koroshimasu*. After removing the *ます masu* part, we get the root 殺し *koroshi*. Finally, we add the particle *に ni* and the verb 来る *kuru* (“to come”) and thus we obtain 殺しに来る *koroshi ni kuru* (“to come to kill”).

If we change the verb 来る *kuru* for the verb 行く *iku* (“to go”), the sentence 殺しに行く *koroshi ni iku* will mean “to go to kill.” The “*-masu* verb + *ni* + *iku* / *kuru*” construction is very useful.

d) Ageru ("to give")



J.M. Ken Nilmura

Nami: 全部あげるわっ!!
zenbu ageru wa!!
 everything give EP!!!
 I'll give you everything!!

Let's now move onto the verbs meaning to give and to receive. This example shows how to use あげる *ageru* ("to give"). The usage of this verb is probably the easiest in the trio formed by *ageru*, *morau*, and *kureru*, because it means purely "to give." The speaker is usually the one performing the action of giving and the other person is the one receiving it. It is different with *morau* and *kureru*, because there are many variations, and they can get to be very complex. The best thing is for you to learn the simplified summary-table in the theory section in order to memorize the sentence structure for them; with time you will get used to handling them.

e) Kureru ("to give [to me]")

Muneo: お前は娘に指輪をくれたな...
omae wa musume ni yubiwa o kureta na...
 you TOP daughter IOP ring DOP give EP...
 You have given my daughter a ring, haven't you?



Studio Kosen

Here the main verb is くれる *kureru*, which means "to give," with the peculiarity that the person receiving the action is either "me" or someone psychologically close to "me." It is probably the most difficult verb to master in the trio *ageru*, *morau*, and *kureru*. In this sentence, for example, the subject is お前 *o-mae*, "you" (L-7), who gives an object (指輪 *yubiwa*, "a ring") to 娘 *musume*, "my daughter." 娘 *musume* is a person who is psychologically close to the speaker, and, consequently, the usage of *kureru* is justified. The subject is marked with the topic particle は *wa*, and the person receiving the action (remember: "me" or "someone close to me") will be marked with に *ni*.

f) *-te ageru*

Karin: わからないの!? それじゃ、教えてあげるわ!
wakaranai no!? sore ja, oshiete ageru wa!
 understand Q?!! then teach give EP
 You don't understand? I'll tell you then!



This is a good example of the usage of a verb in the *-te* form with *ageru*, and it is very similar to the example we saw at the end of the theory section. 教える *oshieru* means “to teach” (or simply “to say,” “to tell,” “to explain”), but if we conjugate it in the *-te* form (教えて *oshiete*) and add あげる *ageru* (thus

obtaining 教えてあげる *oshiete ageru*), then we have a construction with the nuance (which, unfortunately, is lost in translation) “to teach / to explain doing a favor.”

Likewise, if we used the other two verbs in the trio instead of *ageru*, we would have the following: 教えてもらう *oshiete morau* “to receive a lesson” and 教えてくれる *oshiete kureru* “someone teaches something to me or to someone close to me.”

g) Command

A derivative of the *-te* form plus *ageru* / *morau* / *kureru*, very common in manga, is the construction “*-te* form + *kure*” (*kure* is the imperative of *kure-ru*). This construction is used to give commands in quite



Joey: 死んでくれ!
shinde kure!
 die (receive)
 Die!

a direct way. In this panel, for instance, we have got 死んでくれ *shinde kure*. *Shinde* is the *-te* form of the verb 死ぬ *shinu* (“to die”), and adding くれ *kure* it becomes a command (死んでくれ *shinde kure*, “die”). We will see more about this form and about the imperative in general in L.30.

- ① What does the verb なる *naru* mean? Conjugate the present, past, negative and past negative of なる *naru* in its simple form.

- How do we conjugate *-i* adjectives with the verb *naru*? How about *-na* adjectives? And nouns?

- ③ Add なる *naru* to the words やさしい *yasashii* ("easy"), 便利な *benri-na* ("convenient"), and 学生 *gakusei* "student," and give the meaning of the compound.

- Translate into English: 彼は映画を見に行く *kare wa eiga o mi ni iku*. (*kare*: "he," *eiga*: "movie," *miru*: "to see.")

- ⑤ Translate the following sentence into Japanese: "He comes to write a novel." (he: 彼 *kare*, to write: 書く *kaku*, novel: 小説 *shōsetsu*.)

- What do the verbs あげる *ageru* and もらう *morau* mean? What is the difference between あげる *ageru* and くれる *kureru*?

- ⑦ Translate into English: フランクは道子に本をあげた *Furanku wa michiko ni hon o ageta*. (*Furanku*: "Frank," *Michiko*: "Michiko" [girl's name], *hon*: "book.")

- Translate into Japanese: "Mr. Smith receives a document from Mr. Brown." (Smith: スミス *sumisu*, document: 書類 *shorui*, Brown: ブラウン *buraun*.)

- ⑨ Translate into English: 私は生徒に日本語を教えてあげる *watashi wa seito ni nihongo o oshiete ageru*. (*watashi*: "I," *seito*: "pupil/s," *nihongo*: "Japanese," *oshieru*: "to teach.")

- Order someone to drink up their milk using the *-te* form + *kure*. (milk: 牛乳 *gyūnyū*, to drink: 飲む *nomu*.)

第29課：擬音語と擬態語

Lesson 29: Onomatopoeia

In this lesson we will study another of the idiomatic peculiarities of the Japanese language. We are talking about onomatopoeia, which can be classified into two large groups. It may not seem so, but this subject is very important in the study of Japanese, so read carefully.

Onomatopoeia

If you usually read manga, you will know that onomatopoeia abounds in each and every one of their pages. Many of them describe sounds (like the typical “boom,” “crash,” “knock-knock” in English), but some have no equivalent in English because they don’t represent sounds but “states.” This lesson, together with the long list of onomatopoeia which constitutes the Appendix III, has been designed to help you better understand this “language.”

Most of the words we call onomatopoeia work very often as adverbs (L.22). We divide them into sound imitating words (*giongo*) and words that “describe” a state of mind or a physical condition with no sound (*gitaigo*). This definition may be difficult to understand at first, but it will become clear very soon if you keep on reading.

Giongo

The word 擬音 *gion* means “to imitate a sound,” and 語 *go* is “word.” Therefore, 擬音語 *giongo* are “sound imitating words.” The concept is very similar to our onomatopoeia. For example, the sound of a beating heart in Japanese is どきどき *doki-doki* and its meaning is “to be nervous” or “to be excited” (because heartbeats are faster at such times).

Other examples of *giongo* are ドカン *dokan* (explosion, “boom”), げらげら *geragera* (boisterous laugh, “haw, haw, haw”), or べこべこ *pekopeko* (the sound the stomach makes when we are hungry, which in English would be something like “growl”).

Some *giongo*

べらべら <i>perapera</i>	(to talk) fluently
しくしく <i>shikushiku</i>	(to weep) silently
どきどき <i>dokidoki</i>	to be nervous (<i>doki</i> : sound of heartbeat)
げらげら <i>geragera</i>	(to laugh) boisterously
べこべこ <i>pekopeko</i>	to be hungry (<i>peko</i> : noise of stomach)
ばくばく <i>pakupaku</i>	(to eat) with relish
がらがら <i>garagara</i>	to slide open (a door)

Gitaigo

The word 擬態 *gitaigo* means “to imitate a state,” and 語 *go* is “word” (as you know). Therefore, 擬態語 *gitaigo* means “state imitating words.” Unlike *giongo*, which imitate sounds perceptible by hearing, *gitaigo* do not imitate any sound, they are completely conceptual words. Within the *gitaigo* there are two groups: Those which describe a physical condition and those which describe a state of mind.

In the first *gitaigo* group, those symbolizing a physical condition, we find words such as からから *karakara*, which means something is dry or, by extension, that we are very thirsty (since our throat is dry). Also, the word ぴかぴか *pikapika*, which means something is very bright, dazzling.

In the second group, those *gitaigo* that refer to a state of mind, we find for example くたくた *kutakuta*, which indicates “tiredness,” “exhaustion,” or いらいら *iraira*, which indicates “irritation,” “bad temper.”

Some <i>gitaigo</i>			
いらいら <i>iraira</i>	to be fretful, irritated	ぐっと <i>gutto</i>	(to come out), by surprise, suddenly
くたくた <i>kutakuta</i>	to be tired, exhausted	ぐるぐる <i>guruguru</i>	(to go) round and round
からから <i>karakara</i>	to be dry / to be very thirsty	びっしょり <i>bisshori</i>	to be soaked
しっかり <i>shikkari</i>	to be resolute / firm to hold one's own	ぴかぴか <i>pikapika</i>	to shine, sparkle, glitter
じっと <i>jitto</i>	to stare	きらきら <i>kirakira</i>	to glitter, dazzle
めちゃくちゃ <i>mechakucha</i>	to be a mess	ほっと <i>hotto</i>	to feel relieved
すっきり <i>sukkiri</i>	to feel refreshed / relieved	わくわく <i>wakuwaku</i>	to be nervous, excited

Real usage

A student's first reaction on seeing these apparently “not very serious” words is to think that they are hardly ever used, or if so, that they belong to the language used by very young children. That's far from right. All Japanese, children and adults, use *giongo* and *gitaigo* in real life, both in written and spoken language. Any student of Japanese who is serious about his or her studies should master the most basic ones at least (which we have offered you here in both tables).

These words are usually placed before a verb, since they very often work as adverbs, as we pointed out before (and, as you know, adverbs modify verbs).

Giongo and *gitaigo* can be written in hiragana or katakana, without distinction, but never in kanji: the choice of syllabary will depend on the author's personal taste, and the emphasis he or she wants to give. Here, we have chosen to present all of them in hiragana.

Onomatopoeia and their usage

There are some *giongo* and *gitaigo* that take a particular verb or verbs. For example, ぐるぐる *guruguru* almost always goes with the verb 回る *mawaru*, “to turn round” (ぐるぐる回る *guruguru mawaru*: “to go round and round”). In most cases, ぱくぱく *pakupaku* goes with the verb 食べる *taberu*, “to eat” (ぱくぱく食べる *pakupaku taberu*: “to munch,” “to eat with relish”). Sometimes, you might find the particle と *to* between the onomatopoeia and the verb, as in げらげらと笑う *geragera to warau*, “to laugh boisterously.”

There are some *giongo* and *gitaigo* that take the verb する *suru* (“to do”) behind them, for instance: いらいらする *iraira suru* (“to be irritated”) or どきどきする *dokidoki suru* (“to be nervous,” “to be excited”). Others take the verb た *da* (“to be,” L9), like: ぐたぐた *kutakuta da* (“to be exhausted”) or からからだ *karakara da* (“to be dry” or “to be very thirsty”). There is no rule saying which word precedes one verb or another; there is no option but remembering them. Bear in mind that studying these words can be quite tough, because they all sound much alike and it is easy to get them mixed up.

Take a look at these examples of real usage:

水をがぶがぶ飲むな！
mizu o gabugabu nomu na!
 water DOP (gulp-gulp) drink no!

Don't gulp down water!

きょうはぐっすり寝た
kyō wa gussuri neta
 today TOP (very well) sleep

Today I slept like a log.

あなたは日本語がべらべらですね
anata wa nihongo ga perapera desu ne
 you TOP Japanese SP (bla-bla) be EP

You speak Japanese very fluently, don't you?

あのカップル、いちやいちやしているね
ano kappuru, ichaicha shite iru ne
 that couple (to grope) do EP

That couple is making out, isn't it?

“tto” onomatopoeia

There are some onomatopoeia, both of the *gitaigo* and the *giongo* kinds, which end in an abrupt sound, and which we will find in manga as びたっ *pita* (“to stop suddenly”) or ぼけっ *boke* (“to be out of touch”). When we use these onomatopoeia in everyday conversation, we usually add と *to* to make them easier to pronounce, as in the sentence 彼はびたっと止まった *kare wa pitatto tomatta* “He stopped suddenly.”

In Appendix III, we will indicate those onomatopoeia with the と *to* included, but, most likely, you will find them in manga without the と *to*. Bear this in mind.

Animal sounds

Let's conclude this lesson, having a look at the incredible difference there lies between English and Japanese as to interpreting animal sounds. For example, an English dog barks “bow wow,” but in Japanese it barks わんわん *wanwan*. A cat mews にゃんにゃん *nyan-nyan*, a frog croaks けろけろ *kerokero*, and a pig oinks ぶうぶう *bū-bū*.

漫画例

Manga-examples

We will now illustrate the very curious world of onomatopoeia via examples “in panels.” The usage of these words which imitate sounds, and describe states of mind and physical conditions is very broad.

a) Bikkuri



Studio Kōsen

Hiromi: びっくりさせてやろっ
bikkuri sasete yaro tto
 surprise make somebody do give
 I'll surprise him.

In our first example we will introduce a new *gitaigo*, which, although not seen in the previous section, is one of the most common in Japanese.

It is びっくり *bikkuri*, which, together with the verb *suru* (“to do”), means “to be surprised.” You will hear it more than once and occasionally use the verb びっくりする *bikkuri suru*, because it is extremely useful.

b) Sukkiri

Slime: あーすっきりしちやった!!
aa sukkiri shichatta!!
 oooh relieve do (complete)!!
Oooh! What a relief!

An “illustrative” example of the *gitaigo* すっきり *sukkiri*, which is also used with *suru*. *Sukkiri suru* means “to be refreshed,” “to feel relieved.” It is used, for instance, when being very thirsty and we can at last quench our thirst, or in much more “relieving” situations, such as the one here.



Guillermo March

c) Dokidoki

Title: 第百十三話 ドキドキ・デート<前編>
dai hyaku jū san wa *dokidoki deeto <zenpen>*
 number 113 chapter nervousness date <first part>
 Chapter 113: Nervous about a date <first part>



J.M. Ken Niimura

In this manga-example, we can see a *giongo*, *ドキドキ dokidoki* (which represents the sound of a heartbeat). *Dokidoki*, with the implicit meaning of “nervousness” and “excitement,” is used in this panel as an adjective for the noun *デート deeto* (“date”). Thus, the literal translation of this title would be something like “nervous date” or “exciting date” or “waiting for a date which is exciting.”

Besides, we see *ドキドキ dokidoki* written in katakana (ドキドキ): there is no rule specifying how onomatopoeia must be written, therefore, the author can choose the syllabary he or she wants.

d) Bark



Dog: ワンワンワンワン
wan wan wan wan
 (sound of dog barking)
 Bow wow bow wow!

Master: まてまて 静かに!
mate mate shizuka ni!
 wait wait calm (adv.)!
 Just a minute! Hush...

We will conclude the lesson seeing how a Japanese dog barks. Unlike “English-speaking” dogs, who bark saying “bow wow,” Japanese dogs bark わんわん *wanwan*. Some Japanese (specially children and women) call dogs ワンちゃん *wan-chan* (ちゃん *-chan*, as you know, is an affectionate suffix, L.15) instead of 犬 *inu*.

- ① What are *gitaigo*? Give three examples for these kind of words.

- What are *giongo*? Give three examples for these kind of words. ②

- ③ What do the following words mean: しくしく *shikushiku*, ほっと *hotto*, ぐるぐる *guruguru* and ぱくぱく *pakupaku*?

- How do we say in Japanese "to laugh boisterously," "to be exhausted," and "to glitter" or "dazzling" (there are two options for the last one)? ④

- ⑤ Translate the following sentence into English: 彼は日本語がべらべらです *kare wa nihongo ga perapera desu* (*kare*: "he," *nihongo*: "Japanese.")

- Translate the following sentence into English: ピカチュウのフラッシュはぴかぴかです *pikachū no furasshu wa pikapika desu* (*pikachū*: "Pikachu," *furasshu*: "flash.") ⑥

- ⑦ Are *gion* and *gitaigo* childish words?

- How can we say "to be surprised" in Japanese? ⑧

- ⑨ In what syllabary (hiragana or katakana) are *giongo* and *gitaigo* usually written?

- How does a Japanese dog bark? And how does a Japanese frog croak? ⑩

第30課：命令形

Lesson 30: Commands

We have reached the last lesson, the end of our first foray into the world of Japanese! This time we will talk about commands / orders in Japanese, a somewhat knotty subject, as we will realize during the lesson, but certainly interesting.

Commands

Those who already know Japanese at an intermediate-high level will probably be surprised we are talking about commands at such an early stage in the study of the Japanese language. And they are not wrong, since, in a “conventional” Japanese course, we would not learn the imperative form before having studied the language for quite a long time.

However, this is not a “conventional” course, but a course which aims to teach Japanese from a basically colloquial and spoken perspective (without ever leaving aside the most orthodox “textbook” Japanese). The main aim of our course has been to bring you, the student, to a level of Japanese so that you may understand what is said in manga, anime, video games, or movies in their original Japanese version.

In the everyday life of Japan, commands are hardly ever used: giving orders in a normal conversation is considered rough and quite rude. Instead, the request form (*-te* form + *kudasai*), seen in L.24, is profusely used. The same happens in English: Since it is less straightforward saying “could you bring me a pencil, please?” (using a request form), rather than “bring me a pencil” (using the imperative form).

Nevertheless, commands are extremely frequent when it comes to manga, animation, videogames, and movies, where colloquial and sometimes vulgar language prevails. Therefore, we consider explaining commands at this early stage quite necessary.

Conjugation

In the grammar table on the following page, you have, as usual, the verbs arranged in three groups, which we have already explained in previous lessons (L.19, 20, and 24, to be precise). The first and third columns correspond to the simple or “dictionary” form (L.20) and the *-masu* form (L.19) respectively; the second column gives the meaning of each verb.

In the fourth column we finally have the verbs conjugated in the imperative, in its most straightforward and rude form. The conjugation of this form is very simple (conjugation rules are in the fifth column):

Group 1. We replace the last *~ru* in the verb's dictionary form with *~ro*.

Group 2. As a general rule, we replace the last *-u* in the dictionary form with *-e*. Examples: 帰る *kaeru* ("to return") ⇒ 帰れ *kaere* ("return") | 買う *kau* ("to buy") ⇒ 買え *kae* ("buy") | 飲む *nomu* ("to drink") ⇒ 飲め *nome* ("drink").

But be careful with verbs ended in *~つ -tsu*, which replace this last syllable with *~て -te* and not *-tse* (which is a non-existent syllable in Japanese). Examples: 待つ *matsu* ("to wait") ⇒ 待て *mate* ("wait") | 勝つ *katsu* ("to win") ⇒ 勝て *kate* ("win").

Group 3. As you know, these two verbs are irregular, so they don't have conjugation rules and we must learn them by heart.

Note: Women virtually NEVER use this form of the imperative.

The negative imperative

The negative imperative form is so simple, there is no need to go into much depth concerning its formation: As we saw in L.17, we only need to add な *na* after a verb in the dictionary form to give a negative order. For example:

パンを食べるな *pan o taberu na*, "Don't eat bread."

	Dict. form	Meaning	<i>-masu</i> f.	Imperative	Rule	"Gentle" imp.	Rule
Group 1 Invariable	教える <i>oshieru</i>	to teach	教えます <i>oshiemasu</i>	教えろ <i>oshiero</i>	～ ろ ～ ろ <i>ro</i>	教えなさい <i>oshienasai</i>	こ や な な い な さ い な さ い
	起きる <i>okiru</i>	to wake up	起きます <i>okimasu</i>	起きろ <i>okiro</i>	～ ろ ～ ろ <i>ro</i>	起きなさい <i>okinasai</i>	
Group 2 Variable	貸す <i>kasu</i>	to lend	貸します <i>kashimasu</i>	貸せ <i>kase</i>	～ せ ～ せ <i>se</i>	貸しなさい <i>kashinasai</i>	
	待つ <i>matsu</i>	to wait	待ちます <i>machimasu</i>	待て <i>mate</i>	～ て ～ て <i>te</i>	待ちなさい <i>machinasai</i>	
	買う <i>kau</i>	to buy	買います <i>kaimasu</i>	買え <i>kae</i>	～ え ～ え <i>e</i>	買いなさい <i>kainasai</i>	
	帰る <i>kaeru</i>	to return	帰ります <i>kaerimasu</i>	帰れ <i>kaere</i>	～ れ ～ れ <i>re</i>	帰りなさい <i>kaerinasai</i>	
	書く <i>kaku</i>	to write	書きます <i>kakimasu</i>	書け <i>kake</i>	～ け ～ け <i>ke</i>	書きなさい <i>kakinasai</i>	
	急ぐ <i>isogu</i>	to hurry	急ぎます <i>isogimasu</i>	急げ <i>isoge</i>	～ げ ～ げ <i>ge</i>	急ぎなさい <i>isoginasai</i>	
	遊ぶ <i>asobu</i>	to play	遊びます <i>asobimasu</i>	遊べ <i>asobe</i>	～ べ ～ べ <i>be</i>	遊びなさい <i>asobinasai</i>	
	飲む <i>nomu</i>	to drink	飲みます <i>nomimasu</i>	飲め <i>nome</i>	～ め ～ め <i>me</i>	飲みなさい <i>nominasai</i>	
	死ぬ <i>shinu</i>	to die	死にます <i>shinimasu</i>	死ね <i>shine</i>	～ ね ～ ね <i>ne</i>	死になさい <i>shininasai</i>	
	する <i>suru</i>	to do	します <i>shimasu</i>	しろ <i>shiro</i>	Irregular verbs: there is no rule	しなさい <i>shinasai</i>	
Group 3 Irregular	来る <i>kuru</i>	to come	来ます <i>kimasu</i>	来い <i>koi</i>	Irregular verbs: there is no rule	来なさい <i>kinasai</i>	

The “gentle” imperative

There is another imperative form which is neither as rude nor as straightforward as the imperative explained above. This is the ～なさい *-nasai* form.

The *-nasai* form is mainly used by adults when giving orders or commands to children, it is something like “would you please...?”

We mentioned a few lines above women hardly ever use the straightforward imperative. When a woman wants to command something with some authority she will tend to use the *-nasai* form; as long as she is very familiar with the person who receives the command, her child or her husband, for example.

This form can also be used by a teacher with a pupil, and, generally speaking, in situations where the speaker is or feels in a higher position than the interlocutor.

The conjugation is extremely simple and has no exceptions, not even with irregular verbs. We only need to remove the ～ます *-masu* ending of any verb conjugated in the *-masu* form and add ～なさい *-nasai*. Example: 書く *kaku* (“to write”) ⇒ *-masu* form 書きます *kakimasu* ⇒ we remove *-masu* 書き *kaki* ⇒ we add *-nasai* 書きなさい *kakinasai* (“Would you please write?”).

手紙を書きなさい *tegami o kakinasai*, “Would you please write a letter?”

The *-tamae* form

There is a third imperative form, seldom used but which may appear occasionally in manga: It is the *-tamae* form. In the old days, this imperative form was used with deep respect, but nowadays it is usually used by a speaker who is or feels superior to the interlocutor (in superior-subordinate, teacher-pupil and similar relationships). This form is perceived as authoritarian and arrogant.

It is formed exactly the same way as the *-nasai* form: We remove the ～ます *-masu* of a verb conjugated in the *-masu* form, and we add たまえ *-tamae*.

Example: 遊ぶ *asobu* (“to play”) ⇒ *-masu* form 遊びます *asobimasu* ⇒ we remove *-masu* 遊び *asobi* ⇒ we add *-tamae* 遊びたまえ *asobitamae* (“Come on, play”).

子どもと遊びたまえ *kodomo to asobitamae*, “(Come on), play with the boy.”

The *-te kure* form

As we glimpsed in L.28, there is a structure based on the giving verb くれる *kureru* (which, as you may remember, means “to give,” but with the meaning of “someone gives something to me or to someone close to me”): the “*-te* form + *kureru*” combination (someone does me or someone close to me a favor). Well, this structure has a variation, ～てくれ *-te kure*, which, as we saw in the manga-example g) in L.28, has the meaning of a straightforward order. (くれ *kure* is the [irregular] imperative of the verb くれる *kureru*, therefore ～てくれ *-te kure* has the imperative meaning of “do me the favor of.”)

この本を読んでくれ *kono hon o yonde kure*, “Read this book, (come on).”

漫画例

Manga-examples

Commands are hardly ever used in “real” Japanese, that is, in everyday Japanese. However, they are profusely used in manga. Let’s have a look at some examples.

a) Die!



J.M. Ken Niimura

Klangor: 死ねーっ!!!
shineeee!!!
die!!!
Dieeee!!!

In this panel we see the violent Klangor in one of his attacks. Since this is a fight scene, Klangor doesn't care about tactfulness or good manners, and he (being male) allows himself to use the rudest imperative form. The verb used here is 死ぬ *shinu* (“to die”), which belongs to group 2, and its rule consists in the replacement of the last *-u* sound with an *-e* sound. Thus, 死ぬ *shinu* (“to die”) ⇒ 死ね *shine* (“die”).

b) “Gentle” imperative, *-nasai*

Here is an example of the “gentle” imperative form, *-nasai*. The speaker is a girl, and that is why she will never use the straightforward imperative. To conjugate this form, we will replace the *～ます -masu* ending of a verb in the *-masu* form with *-nasai*: 降ります *oriru* (“to come down”) ⇒ 降ります *orimasu* (*-masu* form) ⇒ 降りなさい *orinasai* (“Would you please come down?”).



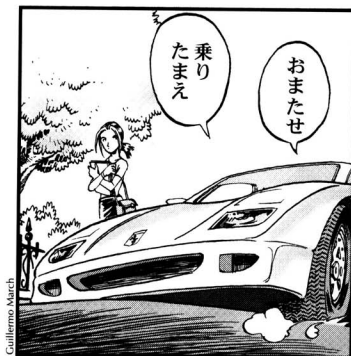
Studio Kosen

Girl: おりなさい! さあ
orinasai! saa saa
come down, come on
Come down. Come on, now.

c) *-te kure* imperative

In this panel, we have an example of the imperative formed by a verb in the *-te* form (L.24) plus *くれ kure* –the irregular imperative of the verb *くれる kureru* (L.28). Even though it is frequently used in manga, it is quite rude and we don't recommend using it. In fact, using any of the imperatives we have seen in this lesson is not advisable: you will give a much better impression if you always use the request form *-te kudasai* (L.24).

Frolaine: 待ってくれ!
matte kure!
wait (give)!
Wait!

d) *-tamae* imperative

Here we have the imperative *-tamae*. This form is seldom used, but we will now and then come across it in manga. Its conjugation is identical to that of the *-nasai* form, and the speaker who uses it usually is or feels superior to his or her interlocutor. In this case, Yoshi wants to impress the girl and he invites her into his car using the *-tamae* form. The verb used is *乗る noru* ("to get in," "to ride") ⇒ *乗ります norimasu* (*-masu* form) ⇒ *乗りたまえ noritamae* ("Come on, get in").

Yoshi: おまたせ 乗りたまえ
o-matase noritamae
kept waiting get in
Sorry I'm late. Come on, get in...

We should mention as well the usage of *お待たせ o-matase*, a short version of *o-matase shimashita* ("Sorry I kept you waiting").

- ① Is the imperative commonly used in Japanese?

What four kinds of imperative do you know and what is the difference between them? How does the negative imperative work?

②

- ③ Conjugate the straightforward imperative of the verbs 見る *miru* ("to see," group 1), 聞く *kiku* ("to hear"), 乗る *noru* ("to ride"), and 洗う *arau* ("to wash").

Conjugate the same verbs in question 3 in the "gentle" imperative form, *-nasai*.

④

- ⑤ Conjugate the same verbs in question 3 in the *-te kure* imperative form.

Why would a woman never use the straightforward imperative? What imperative would she use instead?

⑥

- ⑦ Translate the following sentence into English: 日本語講座を読め *nihongo kōza o yome* (*nihongo*: "Japanese language," *kōza*: "course.")

Translate the following sentence into Japanese using the straightforward imperative: "Buy the newspaper." (Newspaper: 新聞 *shinbun*.)

⑧

- ⑨ Translate the following sentence into Japanese using the *-nasai* imperative form: "Sit on the chair." (to sit: 座る *suwaru*, chair: いす *isu*.)

When is the *-tamae* form used? Is it a very commonly used form?

⑩

第一 付録：解答

Appendix I: Answers to the exercises

In this first appendix you will find the answers to the exercises in each one of the thirty lessons that make up this book, arranged according to lesson and question number.

How to use this appendix

At the end of each lesson small exercises have been inserted with the aim of improving the general comprehension of those topics explained in each lesson, as well as to offer some tools which will help you to acquire practice in constructing sentences in Japanese, and encourage you to study the contents further and in depth.

This book has been designed for autodidactic study, which means you will be learning without the help of a teacher (although it is always better if you have one, of course). To make things as easy as possible for you, we offer you this appendix with the answers to the exercises.

In this appendix you have some suggestions as to the possible answers of the exercises which have been given. We must point out that some exercises give rise to more than one right answer. Whenever we have been able to, we have tried to provide all possible versions. However, sometimes you might probably think of an option which, although being perfectly valid, will not be listed in these pages. Therefore, we recommend that you use these “Answers to the exercises” as an approximate guide more than a set of unbreakable “iron rules.”

It goes without saying that the idea is for you to, first, do the exercises (looking up in the theory explanations whenever you need), and, then, come to this section to check whether your answers are right; or, on the contrary, whether you have made some mistake. We suggest not cheating by checking this section before doing the exercises. You would only be wasting your time and cheating yourself! So, do the best you can and learn from your mistakes. Good luck!

Lesson 1

- 1- Japanese doesn't use an alphabet like the one we are used to. Instead, there are two syllabaries (vowel plus consonant combinations) called hiragana and katakana. A hiragana character equals two Western characters when transcribed.
- 2- We use two syllabaries (hiragana and katakana) and a very complex system of ideograms called kanji.
- 3- They are usually written in the traditional style.
- 4- We use it to write strictly Japanese words. A word is written in hiragana when it can't be written in kanji, the kanji is not officially recognized as a kanji of "common use," or when the author doesn't remember the corresponding kanji. Hiragana is also used to write grammatical particles and verb endings.
- 5- Te: て | mu: む | i: い | sa: さ
- 6- に: ni | る: ru | き: ki | え: e
- 7- de: で | pi: ひ | da: だ | za: ざ
- 8- ぶ: bu | ず: zu | ぱ: pa | じ: ji
- 9- Combining the characters in the i column with those in the y line (the latter written in a smaller size). *Cha*: ちゃ | *hyo*: ひょ | *jo*: じょ
- 10- It is pronounced like the "g" in "get."

Lesson 2

- 1- It is used to write foreign words which have been previously adapted to Japanese phonetics, non-Japanese or non-Chinese names of people or places, as well as for onomatopoeia. It is also used to give a striking effect in certain contexts, a bit like our italics.
- 2- Approximately 11% of Japanese words are foreign expressions. Almost all of them are written in katakana.
- 3- We would obviously use the katakana syllabary, because it is a non-Japanese name.
- 4- This answer depends on your name. If you are in doubt about certain combinations, check L.8, where this subject is more thoroughly dealt with.
- 5- To replace the letter "l," a sound which doesn't exist in Japanese, we use all characters in the r line of the katakana syllabary. la: ラ ra | le: レ re, and so on.
- 6- They are vowels which are pronounced for a little longer than usual. In hiragana we represent them by writing a hiragana u (う) after u and o.
- 7- They are consonants that have a longer and / or more abrupt sound than normal ones. This effect is indicated by a small *tsu* (っ in hiragana, ッ in katakana) character before the consonant to be doubled.
- 8- Ho: ホ | ku: ク | wa: ワ | no: ノ
- 9- ド: do | エ: e | ヨ: yo | ペ: pe
- 10- Yes: はい hai | no: いいえ iie

Lesson 3

- 1- Kanji are characters which represent sound and meaning at the same time. They were imported from China into Japan around the fourth century A.D.
- 2- Tree: 木 *ki* | river: 川 *kawa* | money: 金 *kane* | woman: 女 *onna*.
- 3- 水 *mizu*: “water” | 男 *otoko*: “man” | 山 *yama*: “mountain” | 火 *hi*: “fire.”
- 4- *On’yomi* is the kanji’s “Chinese reading,” the reading they had before being imported into Japanese, but with many changes due to Japanese phonetics.
Kun’yomi is the “Japanese reading,” that is, the Japanese native pronunciation added to the kanji imported from China.
- 5- It is usually read the *on’yomi* or “Chinese” way.
- 6- We usually use the *kun’yomi* or “Japanese” reading.
- 7- No, this is a terrible mistake. The character 山 in the word 富士山 must actually be read the *on’yomi* way, because it comes with other kanji. The *on’yomi* of the character 山 is *san* and the *kun’yomi* is *yama*.
- 8- There are around 45,000 or 50,000 kanji, but in everyday life we use around 3,000.
- 9- Only one stroke. The kanji for “king” is 王 and the kanji for “ball” is 玉.
- 10- *Furigana* are hiragana characters written in a smaller size above the kanji which are most difficult to read. In manga aimed at children and young people, kanji usually have their reading written next to them in *furigana*.

Lesson 4

- 1- By 8 PM we already begin to use the expression こんばんは *konban wa*, “good evening.”
- 2- At 4 PM we always use こんにちは *konnichi wa*, “good afternoon.”
- 3- 私の名前はマルクです *watashi no namae wa maruku desu* よろしくお願ひします *yoroshiku o-negai shimasu*. Replace the word *maruku* (transcription of “Marc”) with your own name.
- 4- Mouth: 口 *kuchi* | yen: 円 *en* | university: 大学 *daigaku*.
- 5- Any of the following is valid: ありがとう *arigatō* | どうもありがとうございます *dōmo arigatō gozaimasu* | ありがとうございます *arigatō gozaimasu* | どうも *dōmo* | どうもありがとう *dōmo arigatō*.
- 6- どういたしまして *dō itashimashite* or いいえ *iie*.
- 7- With the sentence これはいくらですか? *kore wa ikura desu ka?*
- 8- Two options: すみません *sumimasen* or ごめんなさい *gomen nasai*.
- 9- おめでとうございます *omedetō gozaimasu*.
- 10- Any of the following are valid: さようなら *sayōnara* | それじゃ、また明日会いましょう *sore ja, mata ashita aimashō* | じゃ、また明日 *ja, mata ashita* | じゃ、また *ja, mata* | またね *mata ne* | バイバイ *bai bai* | 気をつけて *ki o tsukete*.

Lesson 5

- 1- Numbers are usually written in Arabic numbers in today's Japanese society. We will obviously find some exceptions, but generally speaking the usage of Arabic numbers is much more widespread than that of numbers in kanji.
- 2- 十: *jū*, "ten" | 八: *hachi*, "eight" | 三: *san*, "three" | 七: *nana* or *shichi*, "seven."
- 3- 50: *go jū* | 800: *happyaku* | 2,000: *ni sen*.
- 4- The concept *man* stands for the number 10,000, which in Japanese is not interpreted as "ten thousand," but as "one man." 20,000: *ni man* | 400,000: *yon jū man*.
- 5- 34,622: *san man yon sen roppyaku ni jū ni*.
- 6- 45,853: 四千五百五十三 *yon man go sen happyaku go jū san*.
- 7- 13,681, *ichi man san zen roppyaku hachi jū ichi*.
- 8- 二百万 *ni hyaku man*.
- 9- It corresponds to the number 40,000,000 (40 million).
- 10- Ordinal numbers are formed by adding the prefix 第 *dai* before any numbers.
4th: 第四 *dai yon* | 25th: 第二十五 *dai ni jū go*.

Lesson 6

- 1- 金曜日: *kin'yōbi*, "Friday" | 月曜日: *getsuyōbi*, "Monday" | 木曜日: *mokuyōbi*, "Thursday."
- 2- 月曜日 *getsuyōbi*, "Monday" | 火曜日 *kayōbi*, "Tuesday" | 水曜日 *suiyōbi*, "Wednesday" | 木曜日 *mokuyōbi*, "Thursday" | 金曜日 *kin'yōbi*, "Friday" | 土曜日 *doyōbi*, "Saturday" | 日曜日 *nichiyōbi*, "Sunday."
- 3- 土: "earth" | 火: "fire" | 木: "tree."
- 4- Because the kanji 日 has two meanings: "sun" and "day." Each of these meanings has a different reading. In the word 日曜日, the first 日 refers to the "sun" and the second to the "day," therefore the meaning of this word is "day of the sun."
- 5- 五月十五日 *go gatsu jū go nichi*.
- 6- "3rd of March." These kanji are read *san gatsu mikka*.
- 7- January: 一月 *ichi gatsu* | February: 二月 *ni gatsu* | March: 三月 *san gatsu* | April: 四月 *shi gatsu* | May: 五月 *go gatsu* | June: 六月 *roku gatsu* | July: 七月 *shichi gatsu* | August: 八月 *hachi gatsu* | September: 九月 *ku gatsu* | October: 十月 *jū gatsu* | November: 十一月 *jū ichi gatsu* | December: 十二月 *jū ni gatsu*.
- 8- The 6th: 六日 *muika* | the 11th: 十一日 *jū ichi nichi*.
- 9- The Heisei era began in the year 1989.
- 10- To 1945. In the year 1926 the reign of emperor Hirohito started, therefore 1926 was year 1 of the Shōwa era.

Lesson 7

- 1- There are many. In English, and in the other Indo-European languages, there is only one first person pronoun ("I"). Whereas, in Japanese, there are many pro-

nouns, and they are used according to the speaker's sex, age, or social position, or according to the situation and context.

- 2- He probably would use the pronouns *watashi* or *watakushi*.
- 3- She probably would use *atashi*.
- 4- He probably would use *boku*.
- 5- He probably would use *ore*.
- 6- He probably would use *kimi*.
- 7- She probably would use *anta*.
- 8- If we are talking face to face with Mr. Takeda: "You are tall."
If we are talking with someone who is not Mr. Takeda: "Mr. Takeda is tall."
- 9- He: 彼 *kare* | she: 彼女 *kanojo*.
- 10- Because these pronouns are exclusively used by men. Japanese spoken by men and women is usually quite different (in fact, when referring to Japanese, there are the terms "female speech" and "male speech"). Generally speaking, women usually speak in a more polite and formal way than men in any situation.

Lesson 8

- 1- It is used for several things: to transcribe foreign words into Japanese (both proper and place names); to isolate words which are seen as foreign expressions in Japanese; to write onomatopoeia; or to highlight a word when looking for a striking effect.
- 2- The only independent consonant is *n* (ん in hiragana, ン in katakana).
- 3- We usually go to the line in question (in this case, the line for *s*) and we always choose the katakana "consonant + *u*," because *u* has a very weak pronunciation in Japanese. Thus, in the case of *s*, we will choose the katakana "*s* + *u*," that is ス *su*.
- 4- The syllables *tu* and *du* don't exist (we have *tsu* and *zu* instead.) In this case, we will add an *o* to "t" and "d." That is, when transcribing "t" we will use ト *to*, and when transcribing "d" we will use ド *do*.
- 5- They are consonants that are pronounced more abruptly than usual. They are represented writing a smaller *tsu* ヅ character before the consonant to be doubled.
Example: クラック *kurakku*, "crack."
- 6- We use *fu* + a small *i* beside it (フィ).
- 7- We use *te* + a small *i* beside it (ティ).
- 8- アメリカン *amerikan*.
- 9- ファミリー *famirii*. There are two problems: transcribing *fa* (see exercise 6, in this case we have used *fu* + a small *a*), and "l," which we have replaced with "r."
- 10- This answer depends on your name.

Lesson 9

- 1- The verb always goes at the end of the sentence.
- 2- でした *deshita*.
- 3- ではない *de wa nai* | じゃない *ja nai*.
- 4- Television: テレビ *terebi* | song: うた *uta* | cat: ねこ *neko* | bird: とり *tori*.
- 5- Adding the hiragana か *ka* at the end of the sentence, and giving the sentence an interrogative intonation when pronouncing it.
- 6- "This is not a photo."
- 7- "That was not a bird."
- 8- Formal: これはマンガでした *kore wa manga deshita*.
Informal: これはマンガだった *kore wa manga datta*.
- 9- *Kore*: "this" | *sore*: "that" | *are*: "that over there" | *dore*: "which"
- 10- We would obviously use the verbs in their simple conjugation (だ *da*), because it is a very informal situation.

Lesson 10

- 1- The Japanese archipelago is in the Northern Hemisphere.
- 2- Spring: 春 *haru* | summer: 夏 *natsu* | fall: 秋 *aki* | winter: 冬 *fuyu*.
- 3- The period from mid-June to mid-July coincides with the 梅雨 *tsuyu* or *baiu*, the "wet season." It rains almost every day during this whole month.
- 4- Wind: 風 *kaze* | cold: 寒い *samui* | moon: 月 *tsuki* | star: 星 *hoshi*.
- 5- 雪: *yuki*, "snow" | 嵐: *arashi*, "storm" | 暑い: *atsui*, "hot" | 桜: *sakura*, "cherry" (blossom).
- 6- Almost 7,000 islands. The four main ones are 本州 *Honshū*, 四国 *Shikoku*, 九州 *Kyūshū* and 北海道 *Hokkaidō*.
- 7- It's raining today: 今日は雨が降っています *kyō wa ame ga futte imasu*
It's snowing today: 今日は雪が降っています *kyō wa yuki ga futte imasu*.
- 8- Any of the following are valid: 東京 *Tōkyō*, 横浜 *Yokohama*, 大阪 *Ōsaka*, 名古屋 *Nagoya*, 札幌 *Sapporo*, 神戸 *Kōbe*, 福岡 *Fukuoka*, 京都 *Kyōto*, 川崎 *Kawasaki*, 広島 *Hiroshima*, さいたま *Saitama*.
- 9- Hokkaidō has an almost Siberian climate: extremely cold and heavy snowfalls in winter, with cool summers. Okinawa has an almost tropical climate: generally good weather all the year through, with warm temperatures.
- 10- Starting with 暑いですね *atsui desu ne*, "it's hot, isn't it?" You will most likely receive a kind answer, paving the way for a possible conversation.
By the way, in winter, you can obtain the same result with 寒いですね *samui desu ne*, "it's cold, isn't it?"

Lesson 11

- 1- Japanese nouns differ from English nouns in that the former have neither gender nor number; that is, they never change. From the noun alone, it is impossible to tell plural from singular, nor male from female.
- 2- たばこ: *tabako*, “tobacco” | あり: *ari*, “ant” | たてもの: *tatemono*, “building” | きのこ: *kinoko*, “mushroom” | スープ: *sūpu*, “soup.”
- 3- Fish: さかな *sakana* | elephant: そう *zō* | (cooked) rice: ごはん *gohan* | noon: ひる *hiru*.
- 4- くるま: *kuruma*, “car” | 血: *chi*, “blood” | トマト: *tomato*, “tomato” | えんぴつ: *enpitsu*, “pencil” | 酒: *sake*, “liquor” (generic meaning), “Japanese sake” (limited meaning).
- 5- Class: きょうしつ *kyōshitsu* | garden: にわ *niwa* | orange: オレンジ *orenji* | snake: へび *hebi* | night: よる *yoru* | tear: 涙 *namida*.
- 6- “That is a magazine.”
- 7- これはすいかです *kore wa suika desu*.
- 8- “That was a banana.”
- 9- We will always have to deduce from the context what someone is talking about. For example, if we are shown one cat and we are told これはねこです *kore wa neko desu*, we will deduce we are being told “this is a cat” and not “these are several cats.”
- 10- Counters are types of suffixes added to a number to indicate “how many” things there are. There are several kinds of counters, chosen depending on the characteristics of the thing we want to count, and which we will see in L.25.

Lesson 12

- 1- 七分: *nana fun*, “seven minutes” | 三時: *san ji*, “three o’clock” | 四分: *yon pun*, “four minutes” | 九時: *ku ji*, “nine o’clock.”
- 2- Ten minutes: 十分 *juppun* / *jippun* | eight o’clock: 八時 *hachi ji* | two minutes: 二分 *ni fun* | five o’clock: 五時 *go ji*.
- 3- 今、七時です *ima, shichi ji desu*.
- 4- “It’s six o’clock.” *Ima, roku ji desu*.
- 5- 今、三時十五分すぎです *ima, san ji jū go fun sugi desu*.
- 6- “It’s a quarter to eight. (7:45).” *Ima, hachi ji jū go fun mae desu*.
- 7- 1) 今、九時半です *ima, ku ji han desu*.
2) 今、九時三十分です *ima, ku ji san juppun desu*.
- 8- 今、四時二十三分です *ima, yo ji ni jū san pun desu*.
- 9- This depends, of course, on the time this question is answered.
- 10- 1) 今、二十一時です *ima, ni jū ichi ji desu*. (“It’s 21:00.”)
2) 今、夜の九時です *ima, yoru no ku ji desu*. (“It’s nine o’clock at night.”)
The second sentence sounds more natural than the first one.

Lesson 13

- 1- They are one of the two kinds of adjectives in the Japanese language. They are called that because they all end in the sound *i*, with no exception.
- 2- Japanese adjectives always go before the noun they modify.
- 3- 赤い: *akai*, "red" | 古い: *furui*, "old" | 大きい: *ookii*, "big" | 高い: *takai*, "tall" or "expensive."
- 4- Small: 小さい *chiisai* | blue: 青い *aoi* | dark: 暗い *kurai* | cheap: 安い *yasui*.
- 5- They are inflected by replacing the last *i* with かった *katta*. (Ex: 黒い *kuroi* ⇒ 黒かった *kurokatta* | やさしい *yasashii* ⇒ やさしかった *yasashikatta*).
- 6- They are inflected by replacing the last *i* with くない *kunai*. (Ex: 黒い *kuroi* ⇒ 黒くない *kurokunai* | やさしい *yasashii* ⇒ やさしくない *yasashikunai*).
- 7- 白くなかった *shirokunakatta*, "it wasn't white."
- 8- Present: 黒い *kuroi*, "black" | Past: 黒かった *kurokatta*, "was black" | Negative: 黒くない *kurokunai*, "is not black" | Past neg.: 黒くなかった *kurokunakatta*, "was not black."
- 9- この山は低いです *kono yama wa hikui desu* (formal), or この山は低い *kono yama wa hikui* (informal).
- 10- It is incorrect, because the negative form of the verb "to be" has been conjugated instead of inflecting the *-i* adjective. The correct sentence would be この猫はおとなしくありません *kono neko wa otonashikunai desu*.

Lesson 14

- 1- They are one of the two kinds of adjectives in the Japanese language. They are named like that because they all end in the syllable *na*, with no exception.
- 2- Apart from the fact that *-i* adjectives end with the sound *i* and *-na* adjectives end with the syllable *na*, the main difference between the two kinds of adjectives is that *-na* adjectives are not inflected, whereas *-i* adjectives are.
- 3- The last *na* syllable disappears. For example, きれいな *kirei-na* ("pretty") becomes: きれいだ *kirei da*, きれいだっ *kirei datta*, きれいではない *kirei de wa nai*, きれいではなかった *kirei de wa nakatta*.
- 4- 丈夫な: *jōbu-na*, "healthy," "strong" | 親切な: *shinsetsu-na*, "kind" | 好きな: *suki-na*, "likable" | ひまな: *hima-na*: "with spare time."
- 5- Dangerous: 危険な *kiken-na* | pretty: きれいな *kirei-na* | famous: 有名な *yūmei-na* | skillful: 上手な *jōzu-na*.
- 6- We remove the last *na* in the adjective and we add the verb "to be" in the past tense. Example with "clumsy" (下手な *heta-na*): The verb "to be" in the past tense is でした *deshita* in the *desu* form and だった *datta* in the simple form. We remove *na* from the word 下手な *heta-na* and we add the verb. Thus, *desu* form: 下手でした *heta deshita*, "was clumsy" / simple form: 下手だった *heta datta*, "was clumsy."
- 7- 大変ではありませんでした *taihen de wa arimasen deshita*.

- 8- **desu form.** Present: 元気です *genki desu* | past: 元気でした *genki deshita* | negative: 元気ではありません *genki de wa arimasen* or 元気じゃありません *genki ja arimasen* | past negative: 元気ではありませんでした *genki de wa arimasen-deshita* or 元気じゃありませんでした *genki ja arimasendeshita*.

Simple form. Present: 元気だ *genki da* | past: 元気だった *genki datta* | negative: 元気ではない *genki de wa nai* or 元気じゃない *genki ja nai* | past negative: 元気ではなかった *genki de wa nakatta* or 元気じゃなかった *genki ja nakatta*.

- 9- この道は安全でした *kono michi wa anzen deshita*.
10- 静かな公園 *shizuka-na kōen*.

Lesson 15

- 1- They are suffixes we add to a proper name. They are used in practically all situations whenever we are talking about a second or third person using their name.
- 2- ~ちゃん *-chan*.
- 3- ~君 *-kun*.
- 4- ~様 *-sama*.
- 5- ~殿 *-dono*.
- 6- Among family members (between brothers and sisters, and parents to children) suffixes are not usually used with proper names. Likewise, with open-minded young friends with whom you are very familiar you can do without the suffix.
- 7- We will always use ~さん *-san* whenever we are in doubt or “by default.”
- 8- Book shop: 本屋 *hon'ya* | cake shop: ケーキ屋 *keekiya* | *rāmen* restaurant: ラーメン屋 *raamen'ya* | butcher's shop: 肉屋 *nikuya*.
- 9- Calling him by his title would be imperative. In this case, since he is our company director, the best thing would be calling him 樋口社長 *Higuchi-shachō*, “Company director Higuchi.”
- 10- NO. When we refer to ourselves, we never use these suffixes with our own proper name.

Lesson 16

- 1- Particles are small grammatical elements without meaning on their own, usually written with only one hiragana character. Their role is purely grammatical. Particles show the function in a sentence of the word they follow.
- 2- は is usually pronounced *ha*, but when it works as a particle it is pronounced *wa*. へ is usually pronounced *he* but as a particle it is pronounced *e*. を is always pronounced *o*, since this character is only used as a particle.
- 3- To indicate the topic in the sentence. That is, “the thing” we are talking about. Ex: 私は学生です *watashi wa gakusei desu*. “I (the topic we are talking about) am a student.”

- 4- It has three usages: a) to indicate direct contact (“where,” “in which place”) | b) to indicate place, whenever the verb in the sentence means existence, such as “to be” and “to live” | c) to indicate indirect object, that is, “who” or “what” is affected by the subject’s action. Ex: (usage b) バルセロナに住む *baruserona ni sumu*, “To live in Barcelona.”
- 5- To indicate possession or relationship. Ex: 先生の家 *sensei no ie*, “The teacher’s house.”
- 6- To indicate direction, “where” we are going to. Ex: ソウルへ行く *souru e iku*, “To go to Seoul.”
- 7- “This is your car.” The particle は *wa* indicates subject (“this”), and the particle の *no* indicates possession (*anata no kuruma*: “your car”).
- 8- 花子さんに花をあげる *hanako-san ni hana o ageru*. “Hanako” receives a flower, therefore she is the indirect object (“whom” the flower is given to) and needs the particle に *ni*. “Flower” is the direct object (“what” is given to Hanako), and therefore needs the particle を *o*. Don’t forget the usage of the suffix ~さん *-san* with proper names (L.15).
- 9- “To go to China.” The particle へ *e* indicates direction, “where” we are going to.
- 10- プラモデルを作る *puramoderu o tsukuru*. “What” are we making? The answer is “a plastic model,” therefore “plastic model” (プラモデル *puramoderu*) is the direct object and needs the particle を *o*.

Lesson 17

- 1- An end-of-sentence particle is an element (usually consisting of only one hiragana character) which, placed at the end of the sentence indicates a certain emphasis or certain nuance.
- 2- No. Generally speaking, end-of-sentence particles are used exclusively in spoken Japanese. Only the particle か *ka*, which indicates question, is used in formal written Japanese.
- 3- It has two main functions: 1) to state, to give the sentence a degree of certainty, and to sound convincing. | 2) to express “insistence” or “pressure” at the end of a sentence which expresses a command or a wish.
- 4- It is a particle used exclusively by women. It is used to state or to give the sentence a degree of certainty. It is also used to express admiration.
- 5- To a certain degree, ぞ *zo* is the masculine version of わ *wa*. It is used to state and give the sentence certainty, in very informal and vulgar contexts.
- 6- The sentence becomes stronger and more certain. We can assume for certain that the speaker is a man and that he is talking with a friend or with someone very close to him, in an informal or vulgar situation.
- 7- Possibility 1) Add か *ka*. きょうはメキシコへ行くか *kyō wa mekishiko e iku ka?*, “Are you are going to Mexico today?” | Possibility 2) (in a rather informal situation)

Add the *no*. きょうはメキシコへ行くの *kyō wa mekishiko e iku no?*

- 8- “Don’t eat ice-cream.” The speaker is most likely a man.
- 9- いい天気ですね *ii tenki desu ne*. The particle *ne* is used to give the sentence a confirmative tone, the speaker is looking for an answer of the sort “yes, you’re right.” It can often be translated into English as “isn’t it?” (or its equivalent, according to the person and number used.)
- 10- Generally speaking, it is not advisable to use end-of-sentence particles in formal spoken Japanese, except for *ka* (to make questions), *ne*, and (if carefully used), *yo* and *wa*.

Lesson 18

- 1- Verb いる *iru*: When we talk about animate beings (people, animals, etc.)
Verb ある *aru*: When we talk about things and inanimate beings.
- 2- あった *atta*.
- 3- ありません *arimasen*.
- 4- いる *iru*.
- 5- a) (Formal): あそこにフォークがあります *asoko ni fōku ga arimasu*.
b) (Dictionary): あそこにフォークがある *asoko ni fōku ga aru*.
- 6- “There wasn’t a shark here.”
- 7- a) (Formal): 私のかえるがいませんでした *watashi wa kaeru ga imasendeshita*.
b) (Dictionary): 私のかえるがいなかった *watashi wa kaeru ga inakatta*.
- 8- “I don’t have a plate” or “I don’t have plates.”
- 9- In formal occasions or when we don’t know our interlocutor. It would be equal to addressing our interlocutor with “Mr.,” “Mrs.,” or “Ms.” before their surname.
- 10- We would use the dictionary form (informal), of course.

Lesson 19

- 1- Because the present tense of all verbs in this form always ends in *-masu*.
- 2- The dictionary form.
- 3- 書きません *kakimasen*.
- 4- 食べます *tabemasu*.
- 5- 私はビールを飲みました *watashi wa biiru o nomimashita*.
- 6- “He didn’t play.”
- 7- 彼女は走りません *kanojo wa hashirimasen*.
- 8- “I buy a flower.”
- 9- Literal sense: “I understood.” Phrasal sense: “fine” / “OK” / “Got it.”
- 10- That the character is not speaking in Japanese, but we are offered a translation of what he or she says.

Lesson 20

- 1- It is also called the “simple form” or the “casual form.”
The name “dictionary form” comes from the fact that when we look up a verb in a dictionary we always find it in this form.
- 2- **Group 1:** We replace る *-ru* in the infinitive with *-nai* Example: 教える *oshieru* ⇒ 教えない *oshienai* | **Group 2:** We generally replace the last “u” sound in the infinitive with “a,” and we add *-nai* Example: 遊ぶ *asobu* ⇒ 遊ば *asoba* ⇒ 遊ばない *asobanai*.
- 3- Simple form: 遊ぶ *asobu* | *-masu* form: 遊びます *asobimasu*.
- 4- Simple form: 飲まない *nomanai* | *-masu* form: 飲みません *nomimasen*.
- 5- Simple form: 私は本を買った *watashi wa hon o katta*. | *-masu* form: 私は本を買いました *watashi wa hon o kaimashita*.
- 6- “She didn’t teach English.”
- 7- Simple form: 田中さんは起きない *Tanaka-san wa okinai*. | *-masu* form: 田中さんは起きません *Tanaka-san wa okimasen*.
- 8- “I’m waiting for Maria.”
- 9- I write: 私は書く *watashi wa kaku* | They write: 彼らは書く *karera wa kaku* | あなた達は書く *anatatachi wa kaku*. (This last one would be more correct if we used the *-masu* form, あなたたちは書きます *anatatachi wa kakimasu*, because the pronoun *anatatachi* is a formal one.)
- 10- The irregular verbs are する *suru*, “to do” and 来る *kuru*, “to come.” The half-irregular verb is 行く *iku*, “to go.” する *suru*. Past: した *shita* | negative: しない *shinai* | past negative: しなかった *shinakatta*. // 来る *kuru*. Past: 来た *kita* | negative: 来ない *konai* | past negative: 来なかった *konakatta*. // 行く *iku*. Past: 行った *itta* | negative: 行かない *ikanai* | past negative: 行かなかった *ikanakatta*.

Lesson 21

- 1- Because the words used to refer to somebody else’s family are partly used to express respect for one’s interlocutor or for the person one is talking about.
- 2- One’s own wife: 妻 *tsuma*, 家内 *kanai* or 女房 *nyōbō*. | Somebody else’s wife: 奥さん *okusan*. One’s own husband: おっと *otto*, 主人 *shujin*, 旦那 *danna*. | Somebody else’s husband: 旦那さん *dannasan* (and also ご主人 *goshujin*, although it has not appeared in the lesson).
- 3- In Japanese, brothers and sisters are not only distinguished by sex, as in English, but also by their being older or younger. There are four words used to refer to one’s own brothers and sisters: 兄 *ani* (“my elder brother”), 姉 *ane* (“my elder sister”), 弟 *otōto* (“my younger brother”), and 妹 *imōto* (“my younger sister”). Likewise, there are four more words used to refer to somebody else’s brothers and sisters: お兄さん *oniisan* (“elder brother”), お姉さん *oneesan* (“elder sister”), 弟さん *otōtosan* (“younger brother”), and 妹さん *imōtosan* (“younger sister”).

- 4- One's own uncle: おじ *oji* | Somebody else's uncle: おじさん *ojisan*.
- 5- One's own cousin: いとこ *itoko* | somebody else's cousin: いとこ *itoko*. This is one of the few words that remains the same whether it is used to refer to one's own relative or to somebody else's.
- 6- It means "niece," and we can't tell whether she is our own relative or somebody else's, for this word is valid for both.
- 7- (私の)父は医者です (*watashi no*) *chichi wa isha desu*.
- 8- 久美さんのお父さんは医者です *Kumi-san no otōsan wa isha desu*.
- 9- There are at least five possibilities: ちち *chichi* (formal), お父さん *otōsan* (neutral), 父親 *chichioya* (formal), 親父 *oyaji* (colloquial, male), and パパ *papa* (childish), plus the affectionate and childish forms お父ちゃん *otōchan* and 父ちゃん *tōchan*.
- 10- Meaning 1: Somebody else's elder sister | Meaning 2: One's own elder sister | Meaning 3: Used to call a young girl whose name we don't know.

Lesson 22

- 1- The adverb 側に *soba ni* means "beside." It is an adverb of place.
まだ *mada* means "still" or "yet," and it is an adverb of time.
- 2- The last い *-i* is replaced with く *-ku*.
- 3- すごい *sugoi* ⇒ すごく *sugoku*, "amazingly."
低い *hikui* ⇒ 低く *hikuku*, "lowly."
熱い *atsui* ⇒ 熱く *atsuku*, "hotly."
- 4- The last な *-na* is replaced with に *ni*.
- 5- 貧乏な *binbō-na* ⇒ 貧乏に *binbō ni*, "poorly."
複雑な *fukuzatsu-na* ⇒ 複雑に *fukuzatsu ni*, "complicatedly" or "intricately."
必要な *hitsuyō-na* ⇒ 必要に *hitsuyō ni*, "necessarily."
- 6- "This exam is very difficult."
- 7- a) ちょっと雨が降る *chotto ame ga furu*. | b) 少し雨が降る *sukoshi ame ga furu*.
- 8- "To write kanji in small characters."
- 9- a) 早い: "quick (in time)," "soon." | b) 速い: "fast (in speed)."
- 10- a) Typical Japanese liquor distilled from rice (sake).
b) Any kind of alcoholic drink.
It is most commonly used in the b) sense.

Lesson 23

- 1- English, of course. :-)
- 2- It is a characteristic of Japanese society: before a setback or an enemy, the natural thing is keeping a poker face and not showing the rival one's own feelings. Moreover the Japanese have great respect for other people and they would never insult anybody in public.

- 3- 馬鹿者 *bakamono* | 馬鹿野郎 *bakayarō* | 馬鹿にする *baka ni suru* | 馬鹿を言う *baka o iu* | 馬鹿馬鹿しい *bakabakashii*.
- 4- “Rubbish,” junk,” “scum.”
- 5- In Osaka, アホ *aho* is a rather non-offensive, even friendly word, whereas バカ *baka* is extremely offensive. In Tokyo we find exactly the opposite: バカ *baka* is friendly and アホ *aho* is offensive.
- 6- ちくしょう *chikushō*.
- 7- They are usually written in katakana, because katakana causes a much more shocking visual effect than kanji or hiragana. And a swearword should shock the reader.
- 8- うるさい! *urusai!*
- 9- It is the word ブス *busu*, which literally means “ugly,” but which is actually a very insulting word for a woman.
- 10- Damn company director: クソ社長 *kuso-shachō* or バカ社長 *baka-shachō*.
Fucking bicycle: クソ自転車 *kuso-jitensha* or バカ自転車 *baka-jitensha*.

Lesson 24

- 1- The *-te* form is basic to form many grammatical expressions, the gerund and the *-te + kudasai* request form among them. The *-te* form is essential in Japanese and it should be completely mastered.
- 2- 飛ぶ *tobu* ⇒ 飛んで *tonde* | 見る *miru* ⇒ 見て *mite* | 座る *suwaru* ⇒ 座って *suwatte*.
- 3- 寝る *neru* ⇒ 寝ている *nete iru* | 転ぶ *korobu* ⇒ 転んでいる *koronde iru* | 笑う *warau* ⇒ 笑っている *waratte iru*.
- 4- **Simple past gerund:** 寝ていた *nete ita* (“was sleeping”) | 転んでいた *koronde ita* (“was falling”) | 笑っていた *waratte ita* (“was laughing”).
Formal past gerund: 寝ていました *nete imashita* (“was sleeping”) | 転んでいました *koronde imashita* (“was falling”) | 笑っていました *waratte imashita* (“was laughing”).
Simple negative gerund: 寝ていない *nete inai* (“I am not sleeping”) | 転んでいない *koronde inai* (“I am not falling”) | 笑っていない *waratte inai* (“I am not laughing”).
Formal negative gerund: 寝ていません *nete imasen* (“I am not sleeping”) | 転んでいません *koronde imasen* (“I am not falling”) | 笑っていません *waratte imasen* (“I am not laughing”).
- 5- 彼らは遊んでいる *karera wa asonde iru*.
- 6- With the *-te* form + *kudasai*.
- 7- りんごを食べてください *ringo o tabete kudasai*.
- 8- **Simple present:** 発生する *hassei suru* (“occur”) | **Formal present:** 発生します *hassei shimasu* (“occur”). // **Simple past:** 発生した *hassei shita* (“occurred” / “had occurred”, etc.) | **Formal past:** 発生しました *hassei shimashita* (“occurred” / “had occurred”, etc.) // **Simple negative:** 発生しなかった *hassei shinakatta* (“doesn’t occur”) | **Formal negative:** 発生しません *hassei shimasen* (“doesn’t occur”) // **Simple**

past negative: 発生しなかった *hassei shinakatta* (“didn’t occur” / “had not occurred,” etc.) | Formal past negative: 発生しませんでした *hassei shimasen deshita* (“didn’t occur” / “had not occurred,” etc.).

- 9- The *i* in the verb いる *iru* is removed. Example: 動いている *ugoite iru* (“to be moving”) ⇒ 動してる *ugoteru* | 書いていた *kaite ita* (“was writing”) ⇒ 書いてた *kaiteta*.
- 10- Very often, the word ください *kudasai* is removed to suggest a much more familiar and informal sense. Example: 書いてください *kaite kudasai* (“write, please”) ⇒ 書いて *kaite* (“write!”).

Lesson 25

- 1- A counter is a suffix placed after a numeral. We use it to indicate number, to say “how many” things there are.
- 2- It depends on the physical characteristics of the object we want to count. Depending on the shape, the material it is made from, the kind of object it is, we will choose one counter or another.
- 3- 1: 一枚 *ichi mai* | 2: 二枚 *ni mai* | 3: 三枚 *san mai* | 4: 四枚 *yon mai* | 5: 五枚 *go mai* | 6: 六枚 *roku mai* | 7: 七枚 *nana mai* | 8: 八枚 *hachi mai* | 9: 九枚 *kyū mai* | 10: 十枚 *jū mai*. We use it to count flat things, such as pieces of paper, blankets, CDs, etc.
- 4- 1: 一本 *ippon* | 2: 二本 *ni hon* | 3: 三本 *san bon* | 4: 四本 *yon hon* | 5: 五本 *go hon* | 6: 六本 *roppon* | 7: 七本 *nana hon* | 8: 八本 *happon* | 9: 九本 *kyū hon* | 10: 十本 *juppon*. We use this counter to count long, slender things, such as trees, ball-point pens, fingers, etc. We also use it with video or audio tapes, or even telephone calls.
- 5- Books: 冊 *satsu* | oranges: 個 *ko*.
- 6- “There are six cars on the road.”
- 7- 猫を五匹ください *neko o go hiki kudasai*.
- 8- One person: 一人 *hitori* | two people: 二人 *futari* | three people: 三人 *san nin*. The first two are irregular, from *san nin* on they are all regular, with the exception of “four people,” which is *yo nin* and not *yon nin*.
- 9- We use it to count cups (coffee, tea, etc.), glasses (milk, water, whisky, wine, etc.), or spoonfuls.
- 10- 八畳 *hachijō* are “eight *tatami*.” A *tatami* is more or less 17.2 ft². Therefore, eight *tatami* will be approximately 137.6 ft² (12.8 m²).

Lesson 26

- 1- Face: 顔 *kao* | hand: 手 *te*.
Face: 口 *kuchi*, “mouth;” 耳 *mimi*, “ear;” 目 *me*, “eye;” 鼻 *hana*, “nose;” 舌 *shita*, “tongue;” ひげ *hige*, “beard;” 歯 *ha*, “tooth.”
Hand: 指 *yubi*, “finger;” 手の平 *tenohira*, “palm;” 爪 *tsume*, “nail.”

- 2- Brain: 頭脳 *zunō* | lungs: 肺臓 *haizō* | stomach: 胃 *i*.
- 3- 君の目はきれい(です) *kimi no me wa kirei (desu)*.
- 4- "His arms are strong."
- 5- 親指が痛い(です) *oyayubi ga itai desu*.
- 6- "My shoulder hurts" / "My shoulders hurt."
- 7- "That person is loudmouthed / proud."
- 8- 足を洗う *ashi o arau* (literally "to wash one's feet"). This expression is only used by people involved in murky affairs to indicate they want to get out of them.
- 9- The words 心 *kokoro* and 心臓 *shinzō*. While *shinzō* has a purely physical meaning (it is a word that refers to the organ which pumps the blood in our body, that is, the heart), *kokoro* has a rather mystic and immaterial meaning: it refers to the soul, the mind, what makes us human...
- 10- *o-shiri*: ケツ *ketsu* | *mune*: オッパイ *oppai*.

Lesson 27

- 1- こんにちは *konban wa* ("good evening").
- 2- お休みなさい *o-yasumi nasai* ("good night"). Don't mix it up with *konban wa*!
- 3- Farewell: 行ってきます *itte kimasu* | Mother's answer: 行ってらっしゃい *itte rasshai*.
- 4- いらっしゃいませ *irasshaimase* ("welcome," "can I help you?") It is very often said at the top of their voices!
- 5- おめでとうございます *omedetō gozaimasu* ("congratulations") or simply おめでとう *omedetō*.
- 6- つまらない物ですけど、どうぞ... *tsumaranai mono desu keredo, dōzo...*, "It's something insignificant, but please take it."
- 7- すみません *sumimasen* is an expression which means "sorry" or "excuse me," but sometimes it is used with a meaning closer to "thank you" rather than "sorry."
- 8- 22-year-old man to his friends: 腹が減った *hara ga hetta* | To his boss: お腹がすいた *o-naka ga suita* | 5-year-old child: お腹がぺこぺこ *o-naka ga peko peko*.
- 9- 明けましておめでとうございます。今年もよろしくお願いします *akemashite omedetō gozaimasu. Kotoshi mo yoroshiku o-negai shimasu*.
- 10- a) お疲れ様 *o-tsukare-sama* | b) ご苦労様 *gokurō-sama*. They both mean "thanks for your trouble," "You've done a good job." The latter is mainly used by superiors down towards their subordinates.

Lesson 28

- 1- なる *naru* has no exact translation in English, although its usage is very similar to that of "become." Present: なる *naru*, past: なった *natta*, negative: ならない *nananai*, past negative: ならなかった *nananakatta*.

- 2- *-i* adjectives: We replace the last い *i* with く *ku* and add なる *naru*.
-na adjectives: We replace the last な *na* with に *ni* and add なる *naru*.
 Nouns: we add になる *ni naru*.
- 3- やさしくなる *yasashiku naru* ("to become easy"), 便利になる *benri ni naru* ("to become convenient"), 学生になる *gakusei ni naru* ("to become a student").
- 4- "He goes to see a movie."
- 5- 彼は小説を書きに来る *kare wa shōsetsu o kaki ni kuru*.
- 6- あげる *ageru*: "to give," もらう *morau*: "to receive." Both *ageru* and *kureru* mean "to receive," but *kureru* is used when the receiver is "me" or "someone close to me." We can't use *ageru* if the person receiving is "me;" in that case we must use *kureru*.
- 7- "Frank gave Michiko a book."
- 8- スミスさんはブラウンさんに書類をもらう *Sumisu-san wa Buraun-san ni shorui o morau*.
- 9- "I teach Japanese to the pupils (doing them a favor)."
- 10- 牛乳を飲んでくれ *gyūnyū o nonde kure*.

Lesson 29

- 1- *Gitaigo* are onomatopoeia of an almost always adverbial kind, which express a physical condition or a state of mind. You can use any of those in the table in the theory section as an example.
- 2- *Giongo* are onomatopoeia of an almost always adverbial kind, which imitate sounds (in an almost identical sense to our "onomatopoeia"). You can use any of those in the table in the theory section as an example.
- 3- しくしく *shikushiku*: "(to weep) silently" | ほっと *hoto*: "to feel relieved" | ぐるぐる *guruguru*: "(to go) round and round" | ぱくぱく *pakupaku*: "(to eat) with relish".
- 4- To laugh boisterously: げらげら *geragera* | To be exhausted: ぐたぐた *kutakuta* | To glitter, dazzling: ぴかぴか *pikapika* or きらきら *kirakira*.
- 5- "He speaks Japanese fluently."
- 6- "Pikachu's flash is dazzling."
- 7- No, they are words both adults and children know and frequently use, both in spoken and written Japanese. Knowing at least the most basic ones is essential.
- 8- びっくりする *bikkuri suru*.
- 9- *Giongo* and *gitaigo* are some of the few words in Japanese that aren't written in a set syllabary. Depending on the author, they are written either in hiragana or in katakana (almost no *gitaigo* or *giongo* is written in kanji). Where manga is concerned, we often find them written in katakana, but there can be exceptions.
- 10- Dog: わんわん *wanwan* | Frog: けろけろ *kerokero*.

Lesson 30







- 1- No. In real life using the imperative is considered bad manners and very rude. The *-te* form + *kudasai* (L.24) is much more frequently used.
- 2- There is the “straightforward” imperative, the “gentle” imperative (*-nasai*), the “arrogant” *-tamae* imperative, and the *-te kure* form. The straightforward imperative is rough, and used only by men. The *-nasai* imperative is mainly used by women when they want to give a command, or it is also used by an adult with a child, or by a superior with a subordinate (although this last case is not that common). The *-tamae* imperative is quite uncommon: It is used by a superior when talking to a subordinate. And, finally, the *-te kure* form is quite vulgar, and extremely straightforward command.
The negative imperative is obtained in such a simple way as placing な *na* after a verb in the dictionary form.
- 3- 見る *miru* ⇒ 見ろ *miro* | 聞く *kiku* ⇒ 聞け *kike* | 乗る *noru* ⇒ 乗れ *nore* | 洗う *arau* ⇒ 洗え *arae*.
- 4- 見る *miru* ⇒ 見なさい *minasai* | 聞く *kiku* ⇒ 聞きなさい *kikinasai* | 乗る *noru* ⇒ 乗りなさい *norinasai* | 洗う *arau* ⇒ 洗いなさい *arainasai*.
- 5- 見る *miru* ⇒ 見てくれ *mite kure* | 聞く *kiku* ⇒ 聞いてくれ *kiite kure* | 乗る *noru* ⇒ 乗ってくれ *notte kure* | 洗う *arau* ⇒ 洗ってくれ *aratte kure*.
- 6- Because it is too rough and vulgar. A woman uses the *-nasai* form to give commands, in situations where she is very close to the person she is talking to.
- 7- “Read the Japanese language course.”
- 8- 新聞を買え *shinbun o kae*.
- 9- いすに座りなさい *isu ni suwarinasai*.
- 10- The *-tamae* form is used when the speaker is or feels superior to his or her interlocutor. Is it a seldom used form.

第二 付録：漢字集

Appendix II: Compilation of kanji

A brief note on kanji, by James W. Heisig

Kanji represent the only writing system that dates back from the ancient world. Egyptian hieroglyphs, Mesopotamian cuneiform writing, and Indus characters, also dating back to the beginnings of civilization, have since disappeared from use. The origins of kanji are lost in the mists of time, but the primitive forms of kanji found on bone fragments and turtle shells in China date back to a time between 4800 and 4200 BCE. Later inscriptions on bronze, dating from the Shang period (1523–1028 BCE), are often more complex than the earlier bone and shell fragments, leading some scholars to think that they may actually be older. In any case, both these forms of writing are more pictographic than present-day kanji, but as they came into wider and wider use as a means of writing the spoken language, their form became more abstract and simplified. As these abbreviated shapes increased in number, periodical revisions simplified the form still further and gradually brought the whole system under the control of guiding principles.

MEANING	ORACLE BONES	BRONZES	TODAY
eye			目
ear			耳
deer			鹿

Kanji are commonly referred to as ideographs. Unlike phonetic alphabets, individual symbols do not indicate pronunciation but represent a specific meaning, concrete or abstract, which can then be combined with other characters to form more complex meanings or ideas. Since kanji began in China, the sounds assigned to these ideographs reflected the spoken languages of China. As kanji spread to other countries and other language groups—Korea, Malaysia, Vietnam, and finally Japan—their pronunciation and usage changed accordingly.

When kanji were first introduced into Japan in the late fifth century CE, there was no existing system of writing for the Japanese language, only a language with a different structure and different sounds. In the process of adjusting kanji to Japanese, two things hap-

pened. First, kanji had to be chosen to represent the sounds of the language. This was done by approximating these sounds to already existing pronunciations of the kanji. Second, Japanese sounds were used to form new words, not previously existing in Japanese.

In other words, it was not a mere phonetic system that was being introduced, but a means to express complex ideas that spoken Japanese had no equivalents for, ideas that in many cases required a written language to standardize them. In time, the purely phonetic kanji were simplified into syllabaries that functioned more or less like Western alphabets to reproduce all the sounds of the spoken language. Today there are two such syllabaries in use, hiragana and katakana, which contain 46 characters each. Kanji assigned to represent indigenous Japanese words kept a “Japanese reading” (*kun’yomi*), while kanji belonging to Chinese terms not previously existing in Japanese survived with “Chinese readings” (the most common of which are the *on’yomi*).

The most complete list of kanji that exists counts some 80,000 distinct characters, but they have never all been used in any given period. In the case of Japan, a list of 1,945 characters have been nominated as “daily-use kanji” in 1981, and these are the kanji that are taught to all children in the schools and have produced virtually total literacy in what is certainly the most complex writing system in the world today.

Sound and meaning in kanji

The easiest way to understand how sound and meaning are carried by kanji in contemporary Japanese is by way of an example. The Chinese city of Shanghai writes its name with two kanji 上海, meaning literally “on the sea.”

The first character 上, for “on” or “above,” is drawn with a horizontal baseline and a 卜 above it. The oldest bone inscriptions wrote the upper part with a shorter horizontal line: 二. About by the eighth century BCE the upper stroke had become vertical, giving us 上. Later revisions of kanji changed it to what we have today. (As you might expect, something similar happened with the character that means “under.” It evolved from 下 and 冫 to get to its present form 下.) Chinese pronounces the character 上 as *shang*.

The second character, 海, means “sea” and it is made up of three parts. To the left you see 氵, the three drops of water, indicating that it has something to do with water. The upper right two-stroke combination 厶 is an abbreviated form of 艸 which is one of the many forms for grass and anything that flourishes luxuriously like grass. Below it is a slightly simplified form of 母, the pictograph of two breasts, meaning “mother.” Together, the right side is an image of a woman with her hair up. It has had a wide range of meanings: always, often, luxuriant growth, trifling, dark. Today it means simply “each.” Putting these two sides together, the “water” was seen to combine with an image of “dark, wide, and deep” to create an image of the sea; it is pronounced *hai*.

So 上海 is pronounced *shanghai* in Chinese and it means “on the sea.” The writing and meaning were taken over by the Japanese. Obviously, since they received their kanji

from China long after the major changes in form had been made, it would not have made sense for them to ignore the etymology and start shifting the elements around or introducing new ones. Japanese pronunciation is another matter. In the case of the city of Shanghai, they actually keep something close to the Chinese reading, but this is a very rare exception. On their own, these characters head off in a completely different direction. Let us look at just the first of the two characters of Shanghai.

Whereas 上 has only one reading in Chinese, *shang*, in Japanese it has at least ten recognized pronunciations, six of which all school children have to learn:

Which reading is used in which situation? It all depends on the context. You have to look at what comes before or after (sometime both before and after) the simple character 上 to know how to pronounce it. Thus, if you see 上位 you should know it is read *jōi*; and that 上人 is read *shōnin*. The second character gives away the meaning of the term and hence the pronunciation memorized for that meaning jumps to mind. And if you see 上がる you know that the hiragana following it inflect it to be read as *a*, that is, *agaru*; or, similarly, that 上る is read *noboru*. Standing all on its own, you would have to look at the context of the phrase and decide if the proper reading for 上 is *kami* or *ue*.

This may seem like too much for a mind to manage at one-time, but in fact we have something similar in English, even if on a much more modest scale. Take the following shape: “2.” You look at it and immediately know what it means and how to pronounce it. But in fact there is no connection between the pronunciation and the written form. If you saw the letter in the middle of a Vietnamese novel, you would still know what it means, but you would no longer know how to pronounce it.

But wait—it isn’t always pronounced “two” even in English. Adjust the context of surrounding symbols and you end up with four additional and quite distinct readings: 12, 20, 2nd, and 1/2. What your mind does when it adjusts the reading to the context is roughly what the Japanese-reading mind does when it locates a kanji in its context and decides on how to read it.

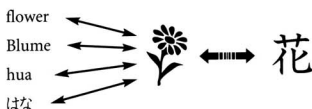
Studying kanji

The big question is, of course, how to train one’s mind to read and write Japanese. There are those who simplify matters by deciding that there is no need for those educated outside of the Japanese school system to bother learning how to *write* the language. If you can read, you will remember how to write a few hundred kanji along the way and you can leave the rest to computers to handle for you; or so the argument goes. It has the full support of most Japanese who have never met a Western-educated individual who can write kanji with the same fluency as they and have somehow decided that, without the benefit of an education in writing that begins at the pre-school level and goes all the way up to the last year of high school, there is no way they ever could. This is not only the case for ordinary readers of Japanese but also for the great mass of

scholars of Japanese academia in the West. Hiragana and katakana, and perhaps a third-grade level of writing are expected—but more than that seems unreasonable.

If you accept the argument, you are solidly in the majority camp. You would also be as wrong as they are. To begin with, there is no reason you cannot learn to write kanji as fluently as you read them, and in a fraction of the time it takes to do it through the Japanese school system. What is more, without the ability to write, you are forever crippled, or at least limited to walking with the crutch of an electronic dictionary or computer. Finally, by learning to write you have helped to internationalize the fullness of the Japanese language beyond the present-day limits. All of this is common sense to the Korean and Chinese who come to Japan to learn the language. The reason Westerners tend to dismiss it is their fear of not being able to learn to write, or at least not without devoting long years to the task. As I said, this fear is unfounded.

The key to learning to write is to forget the way the Japanese learn and pay attention instead to the way the Chinese learn Japanese, and then adapt it to the West. Consider the following diagram.



For the English speaker, the word *flower* is linked with the memory or visual perception of an actual flower, 花. This link goes both ways, so that thinking about or seeing a 花 the word *flower* comes to mind at once, just as speaking or reading the word *flower* calls up an image, however vague, of a 花. The same is true for the German, Chinese, or Japanese speaker, each of whom associates the 花 with the equivalent term in their own language: *Blume*, *hua*, はな. The phonetic symbols for that word—in the examples here, the alphabet, and the Japanese kana—have no necessary connection with the actual 花 itself. They are linguistic conventions that differ from language to language.

The kanji on the far right, in contrast, has no phonetic value, as the words on the right do; nor has it any pictographic link to the actual 花. It is ideographic, that is, it represents the pure meaning or idea of the flower without specifying any sound or image. For one who knows the meaning of the kanji, there is a link to the actual 花, just as the actual 花 (or even a mere idea of it) is linked to the memory of the written kanji 花.

When the Japanese study kanji, they have only one step to take: はな → 花. When the Chinese study Japanese, they, too, have only one step to take, and it goes in the opposite direction: 花 → はな. But when someone who comes from a Western language learns kanji, both steps have to be taken: *flower* → はな → 花. The problem is, these two steps are completely different and have nothing in common, such that the learning of one might aid the learning of the other. Nevertheless, the traditional way of studying

kanji is to try to take them both at the same time. One ends up walking in one direction with one leg and another direction with the other. Little wonder that progress is so painful and so slow. The conclusion should be obvious: *If you want to learn to read and write all the general-use kanji, you should study them separately.*

Which one do you start with, the reading or the writing? You might be surprised, but the answer is—the writing. There are two reasons. First, by doing so you end up in basically the same position as the Chinese when it comes to the study of Japanese kanji: you know what they mean and how to write them, but you still have to learn how to pronounce them. Second, the writing is a rational system that can be learned by principles, whereas the reading requires a great deal of brute memorization.

Kanji? Rational? Actually, yes. As mentioned at the beginning, the evolution of kanji over nearly seven millennia has not taken place haphazardly. Writing is, after all, a highly rational activity, and the refinement of a writing system naturally tends towards simplification and consistency. Without knowing a good number of kanji, it is hard to explain this concretely, but suffice it to say that with only a couple of exceptions, the present list of general-use kanji *obey rational principles completely*. What this means is that they are based on a limited number of pieces joined by a limited number of rules.

This brings us to a second conclusion: *The most efficient way for an adult to learn a rational system of writing is to learn the underlying principles, which can then be applied to blocks of information*. Or, to put the other way around: *The most inefficient way for an adult to learn them is by repetition, the way Japanese school children, lacking the powers of abstraction, begin learning them.*

Once the meaning and writing of kanji have been learned, it is possible to introduce a limited number of principles for reading, which again help to learn blocks of information at one time, rather than having to study the kanji one by one. And, as you might expect, the best order for learning to write kanji is very different from the best order for learning to read them. All of this is spelled out in more detail in a series of books I wrote some years ago under the general title *Remembering the Kanji*.¹

The 160 samples of kanji that appear in the “Kanji Dictionary” that follows is intended only to serve as a reference index for the lessons that make up this book. A sample of possible readings and examples are provided, along with the stroke order for writing the kanji.

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¹ *Remembering the Kanji I: A Complete Course on How Not to Forget the Meaning and Writing of Japanese Characters* (Tokyo: Japan Publications Trading Co., 4th edition, 2001); *Remembering the Kanji II: A Systematic Guide to Reading Japanese Characters* (Tokyo: Japan Publications Trading Co., 1987); and, with Tanya Sienko, *Remembering the Kanji III: Writing and Reading Japanese Characters for Upper-Level Proficiency* (Tokyo: Japan Publications Trading Co., Ltd., 1994).

The kanji compilation

Learning kanji is one of the most difficult parts of the study of the Japanese language, due to its complexity both when writing and reading it. But at the same time, it is essential to learn the language correctly, because all Japanese texts use kanji.

We thought including a short appendix with the writing of the 160 most basic kanji was necessary. The kanji offered here have been chosen on the basis of the frequency of appearance and their actual usefulness in the study of the Japanese language. They are ordered so that there is a greater association between characters with complementary meanings and characters with similar forms.

We have selected several compound words, as examples of the usage of the kanji introduced here, which might be useful in the learning of the Japanese language.

Stroke order and entry structure

Kanji are always written in a specific way and they always follow a particular stroke order. To help you learn them, we have included each kanji's stroke order. We will now briefly mention the basic rules when writing kanji, according to their predominance:

- Kanji are written from top to bottom (see kanji #3 and 155 for clear references).
- Kanji are written from left to right (see #8, 95, and 133).
- Horizontal strokes come before vertical strokes (see #49, 66, and 138).
- The center portion comes before the strokes which flank it (see #19, 50, and 157).
- The outside encasing comes before the inside (see #16, 17, and 152).
- Strokes which bend toward the left come before strokes which bend to the right (see #15, 21 and 36).
- The stroke that divides from top to bottom comes after rules a-f (see #25, 64, and 93).
- The stroke that divides from left to right comes after rules a-g (see #34, 35, and 84).

Entry number in this appendix	Stroke count	Kanji we study	Main meaning(s)	Stroke order	Kanji to view (to refer to)
153	14SC	LANGUAGE, WORD, TO TELL			
GO kata(ru)		語	語る <i>kataru</i> to tell		言 言 訂 語 語 語 語 語 言 <small>v.126</small>
		物語 <i>monogatari</i> story, tale	単語 <i>tango</i> word		
		日本語 <i>nihongo</i> Japanese language	英語 <i>eigo</i> English language		話 (127) 読 (130)
On'yomi reading (upper case)		Kun'yomi reading (lower case)		Compound words	Kanji easy to mistake with

1	1SC	ONE
一	一	— — <i>ichi</i> one 一月 <i>ichi gatsu</i> January 一ツ <i>hitotsu</i> one 一人 <i>hitori</i> one person 一日 <i>tsuitachi</i> 1 st (of the month)
ICHI hito		

2	2SC	TWO
二	一 二 二	二 <i>ni</i> two 二月 <i>ni gatsu</i> February 二ツ <i>futatsu</i> two 二人 <i>futari</i> two people 二日 <i>futsuka</i> 2 nd (of the month)
NI futa		三 (3)

3	3SC	THREE
三	一 二 三 三	三 <i>san</i> three 三月 <i>san gatsu</i> March 三脚 <i>sankyaku</i> tripod 三ツ <i>mittsu</i> three 三日 <i>mikka</i> 3 rd (of the month)
SAN mi		二 (2)

4	5SC	FOUR
四	一 二 三 四 五 四	四 <i>yon / shi</i> four 四月 <i>shi gatsu</i> April 四季 <i>shiki</i> the four seasons 四人 <i>yonin</i> four people 四日 <i>yokka</i> 4 th (of the month)
SHI yon yo		西 (30)

5	4SC	FIVE
五	一 二 三 四 五 五	五 <i>go</i> five 五感 <i>gokan</i> the five senses 五月 <i>go gatsu</i> May 五百 <i>go hyaku</i> 500 五日 <i>itsuka</i> 5 th (of the month)
GO itsu		

6	4SC	SIX
六		一 六 六
ROKU mu		六 <i>roku</i> six 六月 <i>roku gatsu</i> June 第六感 <i>dairokkān</i> sixth sense 六つ <i>muttsu</i> six 六日 <i>muika</i> 6 th (of the month)

7	2SC	SEVEN
七		一 七
SHICHI nana		七 <i>shichi / nana</i> seven 七人 <i>shichinin / nananin</i> seven people 七月 <i>shichi gatsu</i> July 七つ <i>nanatsu</i> seven 七日 <i>nanoka</i> 7 th (of the month)

8	2SC	EIGHT
八		ノ 八
HACHI ya		八 <i>hachi</i> eight 八月 <i>hachi gatsu</i> August 八つ <i>yattsu</i> eight 八日 <i>yōka</i> 8 th (of the month) 八百屋 <i>yaoya</i> greengrocer

9	2SC	NINE
九		ノ 九
KYŪ KU kokono		九 <i>kyū / ku</i> nine 九月 <i>kugatsu</i> september 九州 <i>Kyūshū</i> island of Kyūshū 九つ <i>kokonotsu</i> nine 九日 <i>kokonoka</i> 9 th (of the month)

10	2SC	TEN
十		一 十
JŪ too		十 <i>jū</i> ten 十月 <i>jū gatsu</i> October 十分 <i>jūbun</i> enough 十字架 <i>jūjika</i> cross, crucifix 十日 <i>tookā</i> 10 th (of the month)

11	6sc	HUNDRED	
百	一 一 一 百 百 百		
	百 <i>hyaku</i> hundred 百円 <i>hyaku en</i> one hundred yen 百姓 <i>hyakushō</i> farmer 百科事典 <i>hyakka jiten</i> encyclopedia 八百屋 <i>yaoya</i> greengrocer		
HYAKU			白 (71)

12	3SC	THOUSAND	
千	一 二 千		
	千 <i>sen</i> thousand 五千 <i>go sen</i> 5,000 千円 <i>sen en</i> 1,000 yen 千葉 <i>Chiba</i> (city of) Chiba		
SEN chi			手 (25)

13	3SC	TEN THOUSAND	
万	一万		
	一万 <i>ichi man</i> ten thousand 万年 <i>man nen</i> 10,000 years 万一 <i>man'ichi</i> just in case 万引き <i>manbiki</i> shoplifting 万歳 <i>banzai</i> hooray!		
MAN BAN			方 (65)

14	4SC	YEN, CIRCLE	
円	一 円 円 円		
	円 <i>en</i> yen, circle 円高 <i>endaka</i> high yen-rate 円周 <i>enshū</i> circumference 円満 <i>enman</i> perfect, harmonious 円い <i>marui</i> round		
EN maru(i)			

15	2SC	PERSON	
人	ノ 人		
	人 <i>hito</i> person 人間 <i>ningen</i> person 人気 <i>ninki</i> popular 人工 <i>jinkō</i> artificial 日本人 <i>nihonjin</i> Japanese (person)		
JIN NIN hito			入 (70)

16	4SC	SUN, DAY
日		丨 冂 月 日
NICHI JITSU hi ka		日 <i>hi</i> Sun 日本 <i>Nihon / Nippon</i> Japan 日曜日 <i>nichiyōbi</i> sunday 休日 <i>kyūjitsu</i> holiday 二日 <i>futsuka</i> 2 nd (of the month)
		目 (24) 耳 (28)

17	4SC	MOON, MONTH
月		丨 月 月 月
GETSU GATSU tsuki		月 <i>tsuki</i> Moon 満月 <i>mangetsu</i> full moon 月曜日 <i>getsuyōbi</i> monday 月給 <i>gekkyū</i> monthly salary 十二月 <i>jūnigatsu</i> December
		日 (16)

18	4SC	FIRE
火		丶 丶 丶 火
KA hi		火 <i>hi</i> fire 花火 <i>hanabi</i> fireworks 火星 <i>kasei</i> Mars 火事 <i>kaji</i> a fire 火曜日 <i>kayōbi</i> Tuesday

19	4SC	WATER
水		丨 丩 才 水
SUI mizu		水 <i>mizu</i> water 水着 <i>mizugi</i> bathing suit, swimming trunks 水道 <i>suidō</i> water service (supply), waterworks 水曜日 <i>suigyōbi</i> Wednesday 海水 <i>kaisui</i> sea water
		小 (50)

20	4SC	TREE, WOOD
木		一 十 才 木
MOKU ki		木 <i>ki</i> tree 植木 <i>ueki</i> potted plant, garden bush 木材 <i>mokuzai</i> wood 木造 <i>mokuzō</i> wooden 木曜日 <i>mokuyōbi</i> Thursday
		本 (74) 休 (124)

21	8sc	METAL, GOLD, MONEY
金	ノ 人 人 人 人 人 人 人	
	お金 <i>okane</i> money 金持ち <i>kanemochi</i> rich 金属 <i>kinzoku</i> metal 純金 <i>junkin</i> pure gold 金曜日 <i>kinyōbi</i> Friday	
KIN kane		

22	3sc	EARTH
土	一 十 土	
	土 <i>tsuchi</i> earth 国土 <i>kokudo</i> national territory 土砂 <i>dosha</i> earth and sand 土器 <i>doki</i> earthenware 土曜日 <i>doiyōbi</i> Saturday	
DO tsuchi		
		上 (60)

23	3sc	MOUTH, ENTRANCE
口	丨 冂 口	
	口 <i>kuchi</i> mouth 入口 <i>iriguchi</i> entrance 火口 <i>kakō</i> crater 人口 <i>jinkō</i> population 口座 <i>kōza</i> bank account	
KŌ kuchi		

24	5sc	EYE
目	丨 冂 月 月 目	
	目 <i>me</i> eye 目指す <i>mezasu</i> to aim at 一番目 <i>ichibanme</i> the first 注目 <i>chūmoku</i> attention 目的 <i>mokuteki</i> goal	
MOKU me		
		日 (16) 自 (94)

25	4sc	HAND
手	一 二 三 手	
	手 <i>te</i> hand 手首 <i>tekubi</i> wrist 相手 <i>aite</i> opponent 拍手 <i>hakushu</i> clapping, applause 歌手 <i>kashu</i> singer	
SHU te		
		千 (12)

26	7SC	FOOT, TO BE ENOUGH
足	丿 ㇀ ㇀ ㇀ ㇀ ㇀ 足	
	足 <i>ashi</i> foot 手足 <i>teashi</i> hands and feet 足跡 <i>ashiato</i> footprint 足 _り る <i>tariru</i> to be enough 遠足 <i>ensoku</i> excursion	
SOKU ashi ta(riru)		

27	4SC	HEART, SOUL
心	丨 心 心 心	
	心 <i>kokoro</i> heart, spirit, soul 心理 <i>shinri</i> psychology 関心 <i>kanshin</i> interest 中心 <i>chūshin</i> center 心電図 <i>shindenzu</i> electrocardiogram	
SHIN kokoro		

28	6SC	EAR
耳	一 丨 丿 丿 丿 耳	
	耳 <i>mimi</i> ear 左耳 <i>hidarimimi</i> left ear 早耳 <i>hayamimi</i> quick-eared 内耳 <i>naiji</i> internal ear 耳目 <i>jimoku</i> eyes and ears	
JI mimi		

目 (24) | 日 (16)

29	8SC	EAST
東	一 丨 𠃍 𠃍 𠃍 申 東 東	
	東 <i>higashi</i> east 東口 <i>higashiguchi</i> east exit 東洋 <i>tōyō</i> the East 東南 <i>tōnan</i> south-east 東京 <i>Tōkyō</i> Tokyo	
TŌ higashi		

30	6SC	WEST
西	一 丨 𠃍 𠃍 𠃍 西	
	西 <i>nishi</i> west 西口 <i>nishiguchi</i> west exit 西欧 <i>seiō</i> Western Europe 北西 <i>hokusei</i> north-west 関西 <i>Kansai</i> Kansai area (of Japan)	
SEI SAI nishi		

四 (4)

31	9sc	SOUTH	
南	一 十 卅 市 南 南 南 南 南		
	南 <i>minami</i> south 南口 <i>minamiguchi</i> south exit 南風 <i>minamikaze</i> south wind 南米 <i>nanbei</i> South America 東南 <i>tōnan</i> south-east		
NAN minami			

32	5SC	NORTH	
北	一 十 卅 卅 北		
	北 <i>kita</i> north 北口 <i>kitaguchi</i> north exit 北東 <i>hokutō</i> north-east 北極 <i>hokkyoku</i> North Pole 北海道 <i>Hokkaidō</i> island of Hokkaidō		
HOKU kita			

33	7SC	MAN	
男	一 口 田 田 男 男		
	男 <i>otoko</i> man 男前 <i>otokomae</i> handsome 男性 <i>dansei</i> man, male 男女 <i>danjo</i> man and woman 長男 <i>chōnan</i> eldest son		
DAN NAN otoko			

34	3SC	WOMAN	
女	く 女 女		
	女 <i>onna</i> woman 女らしい <i>onnarashii</i> effeminate 女性 <i>josei</i> woman, female 少女 <i>shōjo</i> young woman 女優 <i>joyū</i> actress		
JO onna			

35	3sc	CHILD	
子	了子		
	子 <i>ko</i> child 子ども <i>kodomo</i> child 息子 <i>musuko</i> son 弟子 <i>deshi</i> disciple 女子 <i>joshi</i> girl		
SHI ko			
		字 (156)	学 (76)

字 (156) | 学 (76)

36	4sc	FATHER
父	ノハク父	
FU chichi tō	父 <i>chichi</i> father 父親 <i>chichioya</i> father お父さん <i>otōsan</i> father 父母 <i>fubo</i> father and mother 祖父 <i>sofu</i> grandfather	
		文 (68)

37	5sc	MOTHER
母	ㇿㇿㇿㇿ母	
BO haha kaa	母 <i>haha</i> mother 母親 <i>hahaoya</i> mother お母さん <i>okaasan</i> mother 祖母 <i>sobo</i> grandmother 母国 <i>bokoku</i> native country	

38	7sc	YOUNGER BROTHER
弟	、ゝゝゝ当为弟弟	
TEI DAI otōto	弟 <i>otōto</i> younger brother 兄弟 <i>kyōdai</i> brothers 子弟 <i>shitei</i> son 義弟 <i>gitei</i> stepbrother 師弟 <i>shitei</i> teacher and disciple	

39	5sc	ELDER BROTHER
兄	ゝㇿㇿㇿ兄	
KEI KYŌ ani nii	兄 <i>ani</i> elder brother, young man 兄貴 <i>aniki</i> elder brother お兄さん <i>oniisan</i> elder brother 兄弟 <i>kyōdai</i> brothers 長兄 <i>chōkei</i> eldest brother	
		見 (131)

40	8sc	ELDER SISTER
姉	ゝㇿㇿㇿ姉姉姉姉	
SHI ane nee	姉 <i>ane</i> elder sister, young woman お姉さん <i>oneesan</i> elder sister 姉妹 <i>shimai</i> sisters 姉妹都市 <i>shimai toshi</i> sister cities 義姉 <i>gishi</i> stepsister	
		妹 (41) 始 (121)

41	8sc	YOUNGER SISTER	
妹	MAI imōto	ㄣ ㄣ ㄣ ㄣ ㄣ ㄣ ㄣ ㄣ	
		妹 <i>imōto</i> younger sister 妹娘 <i>imōtomusume</i> younger daughter 姊妹 <i>shimai</i> sisters 義妹 <i>gimai</i> younger stepsister 弟妹 <i>teimai</i> younger brothers and sisters	姉 (40) 始 (121)

42	3sc	MOUNTAIN	
山	SAN yama	丨 𠂇 𠂇	
		山 <i>yama</i> mountain 山脈 <i>sanmyaku</i> mountain range 富士山 <i>Fujisan</i> Mt. Fuji 火山 <i>kazan</i> volcano 登山 <i>tozan</i> mountain climbing	出 (69)

43	3sc	RIVER	
川	SEN kawa	丿 川 川	
		川 <i>kawa</i> river 川上 <i>kawakami</i> upper river 小川 <i>ogawa</i> stream 河川 <i>kasen</i> rivers 山川 <i>sansen</i> rivers and mountains	

44	5sc	RICE FIELD	
田	DEN ta	丨 𠂇 𠂇 𠂇 𠂇 𠂇	
		田 <i>ta</i> rice field 田んぼ <i>tanbo</i> rice field 乾田 <i>kanden</i> dry rice field 油田 <i>yuden</i> oil field 炭田 <i>tanden</i> coalfield	男 (33) 思 (132)

45	5sc	STONE	
石	SEKI ishi	一 丿 丿 石 石	
		石 <i>ishi</i> stone, rock 石油 <i>sekiyu</i> oil 宝石 <i>hōseki</i> precious stone 石炭 <i>sekitan</i> coal 石像 <i>sekizō</i> stone statue	右 (62) 若 (110)

46	12SC	MORNING
朝	一 十 十 市 市 市 直 車 朝月 <small>v.17</small>	
CHŌ asa	朝 <i>asa</i> morning 朝日 <i>asahi</i> raising sun 朝食 <i>chōshoku</i> breakfast 朝刊 <i>chōkan</i> (newspaper) morning edition 早朝 <i>sōchō</i> early	

47	9SC	NOON
昼	フ コ 尸 尺 尺 尺 尺 昼	
CHŪ hiru	昼 <i>hiru</i> noon 昼寝 <i>hirune</i> afternoon nap 昼間 <i>hiruma</i> in the daytime 昼食 <i>chūshoku</i> lunch 昼夜 <i>chūya</i> night and day	

48	8SC	NIGHT
夜	' 一 广 广 广 夜 夜 夜	
YA yoru yo	夜 <i>yoru</i> night 夜中 <i>yonaka</i> midnight 夜空 <i>yozora</i> night sky 夜間 <i>yakan</i> at night 徹夜 <i>tetsuya</i> sit up all night	

49	3SC	BIG, UNIVERSITY
大	一 ナ 大	
DAI TAI oo(kii)	大きい <i>ookii</i> big 大型 <i>oogata</i> large 大事 <i>daiji</i> important 大会 <i>taikai</i> meeting 大学 <i>daigaku</i> university	
		太 (85)

50	3SC	SMALL
小	J 小 小	
SHŌ chii(sai) ko	小さい <i>chiisai</i> small 小鳥 <i>kotori</i> small bird 小学校 <i>shōgakkō</i> primary school 最小 <i>saishō</i> the least 小説 <i>shōsetsu</i> novel	
		少 (52) 水 (19)

51	6SC	MANY, MUCH
多	ノ ク タ 多 多 多	
TA oo(i)	多い <i>ooi</i> many, much 多目 <i>oome</i> in large quantity 多数 <i>tasū</i> great number 多量 <i>taryō</i> large quantity 多分 <i>tabun</i> maybe	名 (102)

52	4SC	FEW, LITTLE
少	ノ 小 少	
SHŌ suku(nai) suko(shi)	少ない <i>sukunai</i> few, little 少し <i>sukoshi</i> a few, a little 少年 <i>shōnen</i> boy, young man 少量 <i>shōryō</i> small quantity 減少 <i>genshō</i> a decrease	小 (50)

53	4SC	TO DIVIDE, TO UNDERSTAND, MINUTE
分	ノ ハ 分 分	
BUN FUN wa(karu) wa(keru)	分かる <i>wakaru</i> to understand 分ける <i>wakeru</i> to divide 二分 <i>ni fun</i> two minutes 半分 <i>hanbun</i> half 気分 <i>kibun</i> mood, state of mind	今 (57)

54	6SC	YEAR
年	ノ 一 二 三 年	
NEN toshi	年 <i>toshi</i> year 年金 <i>nenkin</i> pension, annuity 中年 <i>chūnen</i> middle-aged 定年 <i>teinen</i> retirement 今年 <i>kotoshi</i> this year	午 (58)

55	9SC	IN FRONT OF, BEFORE
前	ノ 一 二 三 前 前 前 前 前	
ZEN mae	前 <i>mae</i> in front of, before 名前 <i>namae</i> name 人前 <i>hitomae</i> before others, in public 前線 <i>zensen</i> a front 前進 <i>zenshin</i> advance	

56	9SC	AFTER, BEHIND
後	ノ ㄣ 彳 彳 𠂇 𠂇 𠂇 𠂇 後	
	後ろ <i>ushiro</i> behind 後 <i>ato</i> after 背後 <i>haigo</i> the back 最後 <i>saigo</i> last 後期 <i>kōki</i> the latter period	
GO KŌ ushi(ro) ato		

57	4SC	NOW
今	ノ 人 人 今	
	今 <i>ima</i> now 今頃 <i>imagoro</i> at this time 今週 <i>konshū</i> this week 今月 <i>kongetsu</i> this month 今回 <i>konkai</i> this time	
KON ima		
		会 (80) 分 (53)

58	4SC	NOON
午	ノ 人 人 午	
	正午 <i>shōgo</i> noon 午前 <i>gozen</i> morning 午後 <i>gogo</i> afternoon	
GO		
		年 (54)

59	10SC	TIME
時	丨 冂 日 日 日 日 𠂇 𠂇 𠂇 𠂇 時 時	
	時 <i>toki</i> hour, time 時々 <i>tokidoki</i> sometimes 時間 <i>jikan</i> time 五時 <i>go ji</i> five o'clock 時代 <i>jidai</i> age, era	
JJ toki		
		持 (115) 待 (116)

60	3SC	UP, TO GO UP
上	丨 ト 上	
	上 <i>ue</i> up 上がる <i>agaru</i> to go up, to lift 上る <i>noboru</i> to go up, to climb 屋上 <i>okujō</i> roof 以上 <i>ijō</i> more than	
JŌ ue a(garu) nobo(ru)		
		土 (22)

61	3sc	UNDER, TO GO DOWN	
下	一 下 下		
	下 <i>shita</i> under 下がる <i>sagaru</i> to go down, to drop 下る <i>kudaru</i> to do gown (stairs), to descend 地下鉄 <i>chikatetsu</i> subway 下品 <i>gehin</i> vulgar		
KA GE shita sa(garu) kuda(ru)			

62	5SC	RIGHT	
右	ノ ナ 才 右 右		
	右 <i>migi</i> right 右手 <i>migite</i> right hand 右折 <i>usetsu</i> right turn 右翼 <i>uyoku</i> right wing 左右 <i>sayū</i> left and right, to control		
U YŪ migi			
		石 (45) 若 (110)	

63	5SC	LEFT	
左	一ナ左左左		
	左 <i>hidari</i> left 左手 <i>hidarite</i> left hand 左折 <i>sasetsu</i> left turn 左翼 <i>sayoku</i> left wing 左方 <i>sahō</i> left side		
SA hidari			
		右 (62)	

64	4SC	CENTER, INSIDE	
中		丨 冂 口 中	
		中 <i>naka</i> center, inside 中身 <i>nakami</i> contents 中東 <i>chūtō</i> Middle East 中世 <i>chūsei</i> Middle Age 中国 <i>Chūgoku</i> China	
CHŪ naka			

65	4SC	DIRECTION, PERSON, WAY OF	
方	' 一 方 方		
	方 <i>hō</i> direction 方法 <i>hōhō</i> way 方面 <i>hōmen</i> direction 話し方 <i>hanashikata</i> way of talking 方 <i>kata</i> person (formal)		
HŌ kata			
			万 (13)

66	4SC	ORIGIN
元	GEN moto	一 二 テ 元
		元は <i>moto wa</i> originally 地元 <i>jimoto</i> place of birth 元気 <i>genki</i> healthy, vigorous 元価 <i>genka</i> cost price 紀元 <i>kigen</i> Anno Domini

67	6SC	SPIRIT, GAS
気	KI	ノ ㄣ ㄣ 气 気 氣
		元気 <i>genki</i> healthy, vigorous 勇氣 <i>yūki</i> courage 天気 <i>tenki</i> weather 気温 <i>kion</i> atmospheric temperature 気体 <i>kitai</i> gas, steam

68	4SC	LETTER, WRITING
文	BUN MO	一 ㄣ ㄣ 文
		文学 <i>bungaku</i> literature 文章 <i>bunshō</i> sentence 作文 <i>sakubun</i> composition 文法 <i>bunpō</i> grammar 文字 <i>moji</i> letter, character

父 (36)

69	5SC	TO GO OUT, TO TAKE OUT
出	SHUTSU de(ru) da(su)	丨 十 中 出 出
		出る <i>deru</i> to go out 出口 <i>deguchi</i> exit 出す <i>dasu</i> to take out, to give 輸出 <i>yushutsu</i> export 出発 <i>shuppatsu</i> departure

山 (42)

70	2SC	TO GO IN, TO PUT IN
入	NYŪ hai(ru) i(reru)	ノ 入
		入る <i>hairu</i> to go in 入れる <i>ireru</i> to put in 入口 <i>iriguchi</i> entrance 輸入 <i>yunyū</i> import 入学 <i>nyūgaku</i> enter a school

人 (15)

71	5sc	WHITE	
白	HAKU shiro(i)	丶 丨 白 白 白 白い <i>shiroi</i> white 白黒 <i>shirokuro</i> black and white 白紙 <i>hakushi</i> white sheet of paper 自白 <i>jihaku</i> confession 空白 <i>kūhaku</i> void	
		百 (11) 日 (16)	

72	7sc	RED	
赤	SEKI aka(i)	一 十 土 𠂔 𠂔 赤 赤 赤い <i>akai</i> red 赤字 <i>akaji</i> red figures 赤ん坊 <i>akanbō</i> baby 赤道 <i>sekidō</i> equator 赤十字 <i>sekijūji</i> Red Cross	
		変 (147)	

73	8sc	BLUE, GREEN	
青	SEI ao(i)	一 十 𠂔 𠂔 𠂔 青 青 青 青い <i>aoi</i> blue 青空 <i>aozora</i> blue sky 青信号 <i>aoshingō</i> green light on 青年 <i>seinen</i> young person 青春 <i>seishun</i> youth	

74	5sc	BASIS, BOOK	
本	HON	一 十 才 木 本 本 <i>hon</i> book 絵本 <i>ehon</i> (children's) picture book, illustrated book 基本 <i>kihon</i> basis 本当 <i>hontō</i> true 日本 <i>Nihon / Nippon</i> Japan	
		木 (20) 体 (125)	

75	8sc	SHOP	
店	TEN mise	丶 一 广 广 店 店 店 店 <i>mise</i> shop 店員 <i>ten'in</i> shop assistant 書店 <i>shoten</i> bookshop 支店 <i>shiten</i> branch 喫茶店 <i>kissaten</i> coffee shop	

76	8sc	TO LEARN, SCHOOL	
学	GAKU mana(bu)	丶 丿 ㇀ ㇁ ㇂ 学 学 学	
		学ぶ <i>manabu</i> to learn 学校 <i>gakkō</i> school 大学 <i>daigaku</i> university 学生 <i>gakusei</i> student 医学 <i>igaku</i> medicine	
		字 (156) 子 (35)	

77	10sc	SCHOOL	
校	KŌ	一 十 才 木 木' 木 木 木 木 校	
		学校 <i>gakkō</i> school 中学校 <i>chūgakkō</i> secondary school 校長 <i>kōchō</i> school principal 登校 <i>tōkō</i> go to school 校舎 <i>kōsha</i> school building	

78	6sc	AHEAD, BEFORE	
先	SEN saki	ノ 一 牛 生 先 先	
		先 <i>saki</i> ahead, tip 指先 <i>yubisaki</i> finger tip 先生 <i>sensei</i> teacher 先月 <i>sengetsu</i> last month 先行 <i>senkō</i> go ahead of	生 (79)

79	5sc	LIFE, TO BE BORN, STUDENT	
生	ノ 一 牛 牛 生		
	生 <i>nama</i> raw 生まれる <i>umareru</i> to be born 生きる <i>ikiru</i> to live 学生 <i>gakusei</i> student 人生 <i>jinsei</i> life		
SEI i(kiru) u(mareru) nama			先 (78)

80	6sc	TO MEET, SOCIETY	
会	ノ 人 人 人 会 会	会う <i>au</i> to meet	
		出会い <i>deai</i> meeting	
KAI a(u)		会社 <i>kaisha</i> company	
		会話 <i>kaiwa</i> conversation	
		会員 <i>kaiin</i> employee	
			今 (57)

81	7sc	COMPANY, SOCIETY
社	、 ㇏ ㇏ ㇏ ㇏ 社 社	
	会社 <i>kaisha</i> company 社会 <i>shakai</i> society 社長 <i>shachō</i> company director 出版社 <i>shuppansha</i> publishing company 神社 <i>jinja</i> shinto shrine	
SHA JA		

82	7sc	I, PRIVATE
私	一 二 千 禾 禾 私 私	
	私 <i>watashi</i> I 私学 <i>shigaku</i> private school 私立 <i>shiritsu</i> private 私語 <i>shigo</i> whisper 公私 <i>kōshi</i> public and private	
SHI watashi		
		秋 (88)

83	10sc	HIGH, EXPENSIVE
高	、 一 一 古 古 戸 高 高 高 高	
	高い <i>takai</i> high / expensive 高校 <i>kōkō</i> high school 高速 <i>kōsoku</i> high speed 最高 <i>saikō</i> maximum / the highest 高価 <i>kōka</i> expensive	
KŌ taka(i)		

84	6sc	CHEAP, SAFE
安	、 一 一 一 安 安 安	
	安い <i>yasui</i> cheap 安全 <i>anzen</i> safety 安定 <i>antei</i> stability 安心 <i>anshin</i> feel easy 安易 <i>an'i</i> easy, simple	
AN yasu(i)		
		女 (34)

85	4sc	FAT, THICK
太	一 ナ 大 太	
	太い <i>futoi</i> fat, thick 太る <i>futoru</i> put on weight 太字 <i>futoji</i> bold type 太陽 <i>taiyō</i> the Sun (star) 太平洋 <i>taiheiyō</i> Pacific Ocean	
TAI futo(i) futo(ru)		

86	9SC	SPRING	
春	一 二 三 𠂇 𠂈 𠂉 春 春 春		
	春 haru spring 春風 harukaze spring wind 青春 seishun youth 春分 shunbun vernal equinox 売春 baishun prostitution		
SHUN haru			

87	10SC	SUMMER	
夏	一 下 下 百 百 百 百 頁 夏 夏	夏 <i>natsu</i> summer	
		夏休み <i>natsuyasumi</i> summer holidays	
KA natsu		真夏 <i>manatsu</i> midsummer	
		夏季 <i>kaki</i> the summer season	
		初夏 <i>shoka</i> early summer	

91	12SC	INTERVAL, BETWEEN	
間	丨 冂 冂 冂 冂 門 門 門 門 間 日 <small>v.16</small>		
	間 <i>aida</i> between, interval 間に合う <i>maniau</i> be in time 仲間 <i>nakama</i> companion 時間 <i>jikan</i> time 空間 <i>kūkan</i> space		
KAN aida ma			
		開 (119) 聞 (128)	

92	12SC	ROAD	
道	DŌ michi	、 丶 丩 丩 首 首 道 道	目 v.24
		道 <i>michi</i> way, road 道路 <i>dōro</i> road 鉄道 <i>tetsudō</i> railway 武道 <i>budō</i> martial arts 書道 <i>shodō</i> calligraphy	

93	7SC	CAR, CART, VEHICLE	
車	SHA kuruma	一 𠂇 𠂇 𠂇 𠂇 𠂇 車	
		車 <i>kuruma</i> car, cart 車椅子 <i>kurumaisu</i> wheelchair 自動車 <i>jidōsha</i> car 電車 <i>densha</i> train 風車 <i>fūsha</i> windmill	

94	6sc	ONESELF			
自		' 丨 𠂇 𠂇 𠂇 𠂇			
		自ら <i>mizukara</i> oneself 自分 <i>jibun</i> oneself 自転車 <i>jitensha</i> bicycle 自由 <i>jiyū</i> freedom 自然 <i>shizen</i> nature			
JI SHI mizuka(ra)		目 (24) 白 (71)			

95	11SC	TO MOVE							
動	一 二 𠂇 𠂇 𠂇 𠂇 車 車 重 動								
	動く <i>ugoku</i> to move 動物 <i>dōbutsu</i> animal 運動 <i>undō</i> exercise (physical) 活動 <i>katsudō</i> activity 感動 <i>kandō</i> emotion								
DŌ ugo(ku)		重 (113)							

96	7SC	NEAR, RECENT
近	KIN chika(i)	<p>㇀ ㇁ ㇂ ㇃ ㇄ ㇅ ㇆ ㇇</p> <p>近い <i>chikai</i> near 近頃 <i>chikagoro</i> lately 近道 <i>chikamichi</i> short cut 近所 <i>kinjo</i> neighborhood 近眼 <i>kingan</i> shortsightedness</p>

97	13SC	FAR
遠	EN too(i)	<p>㇈ ㇉ ㇊ ㇋ ㇌ ㇍ ㇎ ㇏ ㇐ ㇑ ㇒ ㇓ ㇔ ㇕ ㇖ ㇗ ㇘ ㇙ ㇚ ㇛ ㇜ ㇝ ㇞ ㇟ ㇠ ㇡ ㇢ ㇣ ㇤ ㇥ ㇦ ㇧ ㇨ ㇩ ㇪ ㇫ ㇬ ㇭ ㇮ ㇯ ㇰ ㇱ ㇲ ㇳ ㇴ ㇵ ㇶ ㇷ ㇸ ㇹ ㇺ ㇻ ㇼ ㇽ ㇾ ㇿ</p> <p>遠い <i>tooi</i> far 遠足 <i>ensoku</i> excursion 永遠 <i>eien</i> eternity 遠景 <i>enkei</i> distant view 遠視 <i>enshi</i> farsightedness</p>

98	12SC	HOT
暑	SHO atsu(i)	<p>㇀ ㇁ ㇂ ㇃ ㇄ ㇅ ㇆ ㇇ ㇈ ㇉ ㇊ ㇋ ㇌ ㇍ ㇎ ㇏ ㇐ ㇑ ㇒ ㇓ ㇔ ㇕ ㇖ ㇗ ㇘ ㇙ ㇚ ㇛ ㇜ ㇝ ㇞ ㇟ ㇠ ㇡ ㇢ ㇣ ㇤ ㇥ ㇦ ㇧ ㇨ ㇩ ㇪ ㇫ ㇬ ㇭ ㇮ ㇯ ㇰ ㇱ ㇲ ㇳ ㇴ ㇵ ㇶ ㇷ ㇸ ㇹ ㇺ ㇻ ㇼ ㇽ ㇾ ㇿ</p> <p>暑い <i>atsui</i> hot 蒸し暑い <i>mushiatsui</i> humid, sultry 暑気 <i>shoki</i> hot weather 残暑 <i>zansho</i> lingering summer heat 暑中 <i>shochū</i> midsummer</p>

者 (142)

99	12SC	COLD
寒	KAN samu(i)	<p>㇀ ㇁ ㇂ ㇃ ㇄ ㇅ ㇆ ㇇ ㇈ ㇉ ㇊ ㇋ ㇌ ㇍ ㇎ ㇏ ㇐ ㇑ ㇒ ㇓ ㇔ ㇕ ㇖ ㇗ ㇘ ㇙ ㇚ ㇛ ㇜ ㇝ ㇞ ㇟ ㇠ ㇡ ㇢ ㇣ ㇤ ㇥ ㇦ ㇧ ㇨ ㇩ ㇪ ㇫ ㇬ ㇭ ㇮ ㇯ ㇰ ㇱ ㇲ ㇳ ㇴ ㇵ ㇶ ㇷ ㇸ ㇹ ㇺ ㇻ ㇼ ㇽ ㇾ ㇿ</p> <p>寒い <i>samui</i> cold 寒空 <i>samuzora</i> cold weather 寒帯 <i>kantai</i> cold front 寒気 <i>kanki</i> cold weather 寒波 <i>kanpa</i> cold wave</p>

家 (160)

100	6SC	TO GO, TO HOLD
行	KŌ GYŌ i(ku) okona(u)	<p>㇀ ㇁ ㇂ ㇃ ㇄ ㇅ ㇆ ㇇ ㇈ ㇉ ㇊ ㇋ ㇌ ㇍ ㇎ ㇏ ㇐ ㇑ ㇒ ㇓ ㇔ ㇕ ㇖ ㇗ ㇘ ㇙ ㇚ ㇛ ㇜ ㇝ ㇞ ㇟ ㇠ ㇡ ㇢ ㇣ ㇤ ㇥ ㇦ ㇧ ㇨ ㇩ ㇪ ㇫ ㇬ ㇭ ㇮ ㇯ ㇰ ㇱ ㇲ ㇳ ㇴ ㇵ ㇶ ㇷ ㇸ ㇹ ㇺ ㇻ ㇼ ㇽ ㇾ ㇿ</p> <p>行く <i>iku</i> to go 行う <i>okonau</i> to hold, to celebrate 旅行 <i>ryokō</i> trip 歩行 <i>hokō</i> walk 行列 <i>gyōretsū</i> parade</p>

101	7SC	TO COME
来	RAI ku(ru)	一 亅 ㄣ ㄣ 平 来 来
		来る <i>kuru</i> to come 来年 <i>rainen</i> next year 到来 <i>tōrai</i> coming, arrival 由来 <i>yurai</i> origin 将来 <i>shōrai</i> future

102	6SC	NAME
名	MEI na	ノ ク タ 夕 名 名
		名前 <i>namae</i> name 仮名 <i>kana</i> kana (one of the Japanese syllabaries) 有名 <i>yūmei</i> famous 指名 <i>shimei</i> nomination 名刺 <i>meishi</i> business card

多 (51)

103	4SC	FRIEND
友	YŪ tomo	一 ナ 方 友
		友達 <i>tomodachi</i> friend 友人 <i>yūjin</i> friend 親友 <i>shin'yū</i> close friend 友情 <i>yūjō</i> friendship 友軍 <i>yūgun</i> allied army

104	13SC	NEW, FRESH
新	SHIN atara(shii)	一 亅 亅 立 立 辛 辛 辛 新 斤 ^{v.96}
		新しい <i>atarashii</i> new 新聞 <i>shinbun</i> newspaper 最新 <i>saishin</i> the newest 新鮮 <i>shinsen</i> fresh 革新 <i>kakushin</i> reformation

105	5SC	OLD, ANCIENT
古	KO furu(i)	一 十 十 古 古
		古い <i>furui</i> old 古本 <i>furuhon</i> second-hand book 古風 <i>kofū</i> old-fashioned 古代 <i>kodai</i> ancient times 中古 <i>chūko</i> second-hand

115	9sc	TO HOLD, TO OWN, TO HAVE	
持	一 扌 扌 扌 扌 扌 扌 扌 持 持		
	持つ <i>motsu</i> to hold, to own 金持ち <i>kanemochi</i> rich 気持ち <i>kimochi</i> feeling 支持 <i>shiji</i> support 所持 <i>shoji</i> possession		
JI	mo(tsu)	待 (116) 時 (59)	

116	9sc	TO WAIT	
待	TAI ma(tsu)	ゝ ㄣ 彳 彳 彳 彳 待 待	
		待つ <i>matsu</i> to wait 信号待ち <i>shingō machi</i> wait at the traffic light 期待 <i>kitai</i> hope, expectation 招待 <i>shōtai</i> invitation 接待 <i>settai</i> reception, welcome	持 (115) 時 (59)

117	12t	TO BUY	
買	BAI ka(u)	ゝ ㄣ ㄣ ㄣ ㄣ 買 買 買 目	v.24
		買う <i>kau</i> to buy 買物 <i>kaimono</i> shopping 買い手 <i>kaite</i> client 売買 <i>baibai</i> business 購買 <i>kōbai</i> purchase	見 (131)

118	7sc	TO SELL	
売	BAI u(ru)	一 十 土 𠂔 𠂔 𠂔 𠂔	
		売る <i>uru</i> to sell 売店 <i>baiten</i> stall 商売 <i>shōbai</i> business 販売 <i>hanbai</i> sale 売春 <i>baishun</i> prostitution	読 (130)

119	12sc	TO OPEN	
開	KAI hira(ku) a(keru)	門 門 門 開 開 門	v.91
		開ける <i>akeru</i> to open 開く <i>hiraku</i> to open, to develop 開発 <i>kaihatsu</i> develop 開会 <i>kaikai</i> open a meeting 展開 <i>tenkai</i> development	間 (91) 閉 (120)

120	11sc	TO CLOSE	
閉	HEI shi(meru) to(jiru)	門 門 閉 閉 門	v.91
		閉める <i>shimeru</i> to close 閉じる <i>tojiru</i> to close, to finish 閉店 <i>heiten</i> close up shop 閉鎖 <i>heisa</i> closing 閉会 <i>heikai</i> end a meeting	間 (91) 開 (119)

121	8sc	TO START	
始	SHI haji(meru)	𠂇 𠂈 𠂉 𠂊 𠂋 𠂌 𠂍 𠂎 𠂏 𠂐 𠂑 𠂒 𠂓 𠂔 𠂕 𠂖 𠂗 𠂘 𠂙 𠂚 𠂛 𠂜 𠂝 𠂞 𠂟 𠂠 𠂡 𠂢 𠂣 𠂤 𠂥 𠂦 𠂧 𠂨 𠂩 𠂪 𠂫 𠂬 𠂭 𠂮 𠂯 𠂰 𠂱 𠂲 𠂳 𠂴 𠂵 𠂶 𠂷 𠂸 𠂹 𠂺 𠂻 𠂼 𠂽 𠂾 𠂿 𠃀 𠃁 𠃂 𠃃 𠃄 𠃅 𠃆 𠃇 𠃈 𠃉 𠃊 𠃋 𠃌 𠃍 𠃎 𠃏 𠃐 𠃑 𠃒 𠃓 𠃔 𠃕 𠃖 𠃗 𠃘 𠃙 𠃚 𠃛 𠃜 𠃝 𠃞 𠃟 𠃠 𠃡 𠃢 𠃣 𠃤 𠃥 𠃦 𠃧 𠃨 𠃩 𠃪 𠃫 𠃬 𠃭 𠃮 𠃯 𠃰 𠃱 𠃲 𠃳 𠃴 𠃵 𠃶 𠃷 𠃸 𠃹 𠃺 𠃻 𠃼 𠃽 𠃾 𠃿 𠄀 𠄁 𠄂 𠄃 𠄄 𠄅 𠄆 𠄇 𠄈 𠄉 𠄊 𠄋 𠄌 𠄍 𠄎 𠄏 𠄐 𠄑 𠄒 𠄓 𠄔 𠄕 𠄖 𠄗 𠄘 𠄙 𠄚 𠄛 𠄜 𠄝 𠄞 𠄟 𠄠 𠄡 𠄢 𠄣 𠄤 𠄥 𠄦 𠄧 𠄨 𠄩 𠄪 𠄫 𠄬 𠄭 𠄮 𠄯 𠄰 𠄱 𠄲 𠄳 𠄴 𠄵 𠄶 𠄷 𠄸 𠄹 𠄺 𠄻 𠄼 𠄽 𠄾 𠄿 𠅀 𠅁 𠅂 𠅃 𠅄 𠅅 𠅆 𠅇 𠅈 𠅉 𠅊 𠅋 𠅌 𠅍 𠅎 𠅏 𠅐 𠅑 𠅒 𠅓 𠅔 𠅕 𠅖 𠅗 𠅘 𠅙 𠅚 𠅛 𠅜 𠅝 𠅞 𠅟 𠅠 𠅡 𠅢 𠅣 𠅤 𠅥 𠅦 𠅧 𠅨 𠅩 𠅪 𠅫 𠅬 𠅭 𠅮 𠅯 𠅰 𠅱 𠅲 𠅳 𠅴 𠅵 𠅶 𠅷 𠅸 𠅹 𠅺 𠅻 𠅼 𠅽 𠅾 𠅿 𠆀 𠆁 𠆂 𠆃 𠆄 𠆅 𠆆 𠆇 𠆈 𠆉 𠆊 𠆋 𠆌 𠆍 𠆎 𠆏 𠆐 𠆑 𠆒 𠆓 𠆔 𠆕 𠆖 𠆗 𠆘 𠆙 𠆚 𠆛 𠆜 𠆝 𠆞 𠆟 𠆠 𠆡 𠆢 𠆣 𠆤 𠆥 𠆦 𠆧 𠆨 𠆩 𠆪 𠆫 𠆬 𠆭 𠆮 𠆯 𠆰 𠆱 𠆲 𠆳 𠆴 𠆵 𠆶 𠆷 𠆸 𠆹 𠆺 𠆻 𠆼 𠆽 𠆾 𠆿 𠇀 𠇁 𠇂 𠇃 𠇄 𠇅 𠇆 𠇇 𠇈 𠇉 𠇊 𠇋 𠇌 𠇍 𠇎 𠇏 𠇐 𠇑 𠇒 𠇓 𠇔 𠇕 𠇖 𠇗 𠇘 𠇙 𠇚 𠇛 𠇜 𠇝 𠇞 𠇟 𠇠 𠇡 𠇢 𠇣 𠇤 𠇥 𠇦 𠇧 𠇨 𠇩 𠇪 𠇫 𠇬 𠇭 𠇮 𠇯 𠇰 𠇱 𠇲 𠇳 𠇴 𠇵 𠇶 𠇷 𠇸 𠇹 𠇺 𠇻 𠇼 𠇽 𠇾 𠇿 𠈀 𠈁 𠈂 𠈃 𠈄 𠈅 𠈆 𠈇 𠈈 𠈉 𠈊 𠈋 𠈌 𠈍 𠈎 𠈏 𠈐 𠈑 𠈒 𠈓 𠈔 𠈕 𠈖 𠈗 𠈘 𠈙 𠈚 𠈛 𠈜 𠈝 𠈞 𠈟 𠈠 𠈡 𠈢 𠈣 𠈤 𠈥 𠈦 𠈧 𠈨 𠈩 𠈪 𠈫 𠈬 𠈭 𠈮 𠈯 𠈰 𠈱 𠈲 𠈳 𠈴 𠈵 𠈶 𠈷 𠈸 𠈹 𠈺 𠈻 𠈼 𠈽 𠈾 𠈿 𠉀 𠉁 𠉂 𠉃 𠉄 𠉅 𠉆 𠉇 𠉈 𠉉 𠉊 𠉋 𠉌 𠉍 𠉎 𠉏 𠉐 𠉑 𠉒 𠉓 𠉔 𠉕 𠉖 𠉗 𠉘 𠉙 𠉚 𠉛 𠉜 𠉝 𠉞 𠉟 𠉠 𠉡 𠉢 𠉣 𠉤 𠉥 𠉦 𠉧 𠉨 𠉩 𠉪 𠉫 𠉬 𠉭 𠉮 𠉯 𠉰 𠉱 𠉲 𠉳 𠉴 𠉵 𠉶 𠉷 𠉸 𠉹 𠉺 𠉻 𠉼 𠉽 𠉾 𠉿 𠊀 𠊁 𠊂 𠊃 𠊄 𠊅 𠊆 𠊇 𠊈 𠊉 𠊊 𠊋 𠊌 𠊍 𠊎 𠊏 𠊐 𠊑 𠊒 𠊓 𠊔 𠊕 𠊖 𠊗 𠊘 𠊙 𠊚 𠊛 𠊜 𠊝 𠊞 𠊟 𠊠 𠊡 𠊢 𠊣 𠊤 𠊥 𠊦 𠊧 𠊨 𠊩 𠊪 𠊫 𠊬 𠊭 𠊮 𠊯 𠊰 𠊱 𠊲 𠊳 𠊴 𠊵 𠊶 𠊷 𠊸 𠊹 𠊺 𠊻 𠊼 𠊽 𠊾 𠊿 𠋀 𠋁 𠋂 𠋃 𠋄 𠋅 𠋆 𠋇 𠋈 𠋉 𠋊 𠋋 𠋌 𠋍 𠋎 𠋏 𠋐 𠋑 𠋒 𠋓 𠋔 𠋕 𠋖 𠋗 𠋘 𠋙 𠋚 𠋛 𠋜 𠋝 𠋞 𠋟 𠋠 𠋡 𠋢 𠋣 𠋤 𠋥 𠋦 𠋧 𠋨 𠋩 𠋪 𠋫 𠋬 𠋭 𠋮 𠋯 𠋰 𠋱 𠋲 𠋳 𠋴 𠋵 𠋶 𠋷 𠋸 𠋹 𠋺 𠋻 𠋼 𠋽 𠋾 𠋿 𠌀 𠌁 𠌂 𠌃 𠌄 𠌅 𠌆 𠌇 𠌈 𠌉 𠌊 𠌋 𠌌 𠌍 𠌎 𠌏 𠌐 𠌑 𠌒 𠌓 𠌔 𠌕 𠌖 𠌗 𠌘 𠌙 𠌚 𠌛 𠌜 𠌝 𠌞 𠌟 𠌠 𠌡 𠌢 𠌣 𠌤 𠌥 𠌦 𠌧 𠌨 𠌩 𠌪 𠌫 𠌬 𠌭 𠌮 𠌯 𠌰 𠌱 𠌲 𠌳 𠌴 𠌵 𠌶 𠌷 𠌸 𠌹 𠌺 𠌻 𠌼 𠌽 𠌾 𠌿 𠍀 𠍁 𠍂 𠍃 𠍄 𠍅 𠍆 𠍇 𠍈 𠍉 𠍊 𠍋 𠍌 𠍍 𠍎 𠍏 𠍐 𠍑 𠍒 𠍓 𠍔 𠍕 𠍖 𠍗 𠍘 𠍙 𠍚 𠍛 𠍜 𠍝 𠍞 𠍟 𠍠 𠍡 𠍢 𠍣 𠍤 𠍥 𠍦 𠍧 𠍨 𠍩 𠍪 𠍫 𠍬 𠍭 𠍮 𠍯 𠍰 𠍱 𠍲 𠍳 𠍴 𠍵 𠍶 𠍷 𠍸 𠍹 𠍺 𠍻 𠍼 𠍽 𠍾 𠍿 𠎀 𠎁 𠎂 𠎃 𠎄 𠎅 𠎆 𠎇 𠎈 𠎉 𠎊 𠎋 𠎌 𠎍 𠎎 𠎏 𠎐 𠎑 𠎒 𠎓 𠎔 𠎕 𠎖 𠎗 𠎘 𠎙 𠎚 𠎛 𠎜 𠎝 𠎞 𠎟 𠎠 𠎡 𠎢 𠎣 𠎤 𠎥 𠎦 𠎧 𠎨 𠎩 𠎪 𠎫 𠎬 𠎭 𠎮 𠎯 𠎰 𠎱 𠎲 𠎳 𠎴 𠎵 𠎶 𠎷 𠎸 𠎹 𠎺 𠎻 𠎼 𠎽 𠎾 𠎿 𠏀 𠏁 𠏂 𠏃 𠏄 𠏅 𠏆 𠏇 𠏈 𠏉 𠏊 𠏋 𠏌 𠏍 𠏎 𠏏 𠏐 𠏑 𠏒 𠏓 𠏔 𠏕 𠏖 𠏗 𠏘 𠏙 𠏚 𠏛 𠏜 𠏝 𠏞 𠏟 𠏠 𠏡 𠏢 𠏣 𠏤 𠏥 𠏦 𠏧 𠏨 𠏩 𠏪 𠏫 𠏬 𠏭 𠏮 𠏯 𠏰 𠏱 𠏲 𠏳 𠏴 𠏵 𠏶 𠏷 𠏸 𠏹 𠏺 𠏻 𠏼 𠏽 𠏾 𠏿 𠐀 𠐁 𠐂 𠐃 𠐄 𠐅 𠐆 𠐇 𠐈 𠐉 𠐊 𠐋 𠐌 𠐍 𠐎 𠐏 𠐐 𠐑 𠐒 𠐓 𠐔 𠐕 𠐖 𠐗 𠐘 𠐙 𠐚 𠐛 𠐜 𠐝 𠐞 𠐟 𠐠 𠐡 𠐢 𠐣 𠐤 𠐥 𠐦 𠐧 𠐨 𠐩 𠐪 𠐫 𠐬 𠐭 𠐮 𠐯 𠐰 𠐱 𠐲 𠐳 𠐴 𠐵 𠐶 𠐷 𠐸 𠐹 𠐺 𠐻 𠐼 𠐽 𠐾 𠐿 𠑀 𠑁 𠑂 𠑃 𠑄 𠑅 𠑆 𠑇 𠑈 𠑉 𠑊 𠑋 𠑌 𠑍 𠑎 𠑏 𠑐 𠑑 𠑒 𠑓 𠑔 𠑕 𠑖 𠑗 𠑘 𠑙 𠑚 𠑛 𠑜 𠑝 𠑞 𠑟 𠑠 𠑡 𠑢 𠑣 𠑤 𠑥 𠑦 𠑧 𠑨 𠑩 𠑪 𠑫 𠑬 𠑭 𠑮 𠑯 𠑰 𠑱 𠑲 𠑳 𠑴 𠑵 𠑶 𠑷 𠑸 𠑹 𠑺 𠑻 𠑼 𠑽 𠑾 𠑿 𠒀 𠒁 𠒂 𠒃 𠒄 𠒅 𠒆 𠒇 𠒈 𠒉 𠒊 𠒋 𠒌 𠒍 𠒎 𠒏 𠒐 𠒑 𠒒 𠒓 𠒔 𠒕 𠒖 𠒗 𠒘 𠒙 𠒚 𠒛 𠒜 𠒝 𠒞 𠒟 𠒠 𠒡 𠒢 𠒣 𠒤 𠒥 𠒦 𠒧 𠒨 𠒩 𠒪 𠒫 𠒬 𠒭 𠒮 𠒯 𠒰 𠒱 𠒲 𠒳 𠒴 𠒵 𠒶 𠒷 𠒸 𠒹 𠒺 𠒻 𠒼 𠒽 𠒾 𠒿 𠓀 𠓁 𠓂 𠓃 𠓄 𠓅 𠓆 𠓇 𠓈 𠓉 𠓊 𠓋 𠓌 𠓍 𠓎 𠓏 𠓐 𠓑 𠓒 𠓓 𠓔 𠓕 𠓖 𠓗 𠓘 𠓙 𠓚 𠓛 𠓜 𠓝 𠓞 𠓟 𠓠 𠓡 𠓢 𠓣 𠓤 𠓥 𠓦 𠓧 𠓨 𠓩 𠓪 𠓫 𠓬 𠓭 𠓮 𠓯 𠓰 𠓱 𠓲 𠓳 𠓴 𠓵 𠓶 𠓷 𠓸 𠓹 𠓺 𠓻 𠓼 𠓽 𠓾 𠓿 𠔀 𠔁 𠔂 𠔃 𠔄 𠔅 𠔆 𠔇 𠔈 𠔉 𠔊 𠔋 𠔌 𠔍 𠔎 𠔏 𠔐 𠔑 𠔒 𠔓 𠔔 𠔕 𠔖 𠔗 𠔘 𠔙 𠔚 𠔛 𠔜 𠔝 𠔞 𠔟 𠔠 𠔡 𠔢 𠔣 𠔤 𠔥 𠔦 𠔧 𠔨 𠔩 𠔪 𠔫 𠔬 𠔭 𠔮 𠔯 𠔰 𠔱 𠔲 𠔳 𠔴 𠔵 𠔶 𠔷 𠔸 𠔹 𠔺 𠔻 𠔼 𠔽 𠔾 𠔿 𠕀 𠕁 𠕂 𠕃 𠕄 𠕅 𠕆 𠕇 𠕈 𠕉 𠕊 𠕋 𠕌 𠕍 𠕎 𠕏 𠕐 𠕑 𠕒 𠕓 𠕔 𠕕 𠕖 𠕗 𠕘 𠕙 𠕚 𠕛 𠕜 𠕝 𠕞 𠕟 𠕠 𠕡 𠕢 𠕣 𠕤 𠕥 𠕦 𠕧 𠕨 𠕩 𠕪 𠕫 𠕬 𠕭 𠕮 𠕯 𠕰 𠕱 𠕲 𠕳 𠕴 𠕵 𠕶 𠕷 𠕸 𠕹 𠕺 𠕻 𠕼 𠕽 𠕾 𠕿 𠖀 𠖁 𠖂 𠖃 𠖄 𠖅 𠖆 𠖇 𠖈 𠖉 𠖊 𠖋 𠖌 𠖍 𠖎 𠖏 𠖐 𠖑 𠖒 𠖓 𠖔 𠖕 𠖖 𠖗 𠖘 𠖙 𠖚 𠖛 𠖜 𠖝 𠖞 𠖟 𠖠 𠖡 𠖢 𠖣 𠖤 𠖥 𠖦 𠖧 𠖨 𠖩 𠖪 𠖫 𠖬 𠖭 𠖮 𠖯 𠖰 𠖱 𠖲 𠖳 𠖴 𠖵 𠖶 𠖷 𠖸 𠖹 𠖺 𠖻 𠖼 𠖽 𠖾 𠖿 𠗀 𠗁 𠗂 𠗃 𠗄 𠗅 𠗆 𠗇 𠗈 𠗉 𠗊 𠗋 𠗌 𠗍 𠗎 𠗏 𠗐 𠗑 𠗒 𠗓 𠗔 𠗕 𠗖 𠗗 𠗘 𠗙 𠗚 𠗛 𠗜 𠗝 𠗞 𠗟 𠗠 𠗡 𠗢 𠗣 𠗤 𠗥 𠗦 𠗧 𠗨 𠗩 𠗪 𠗫 𠗬 𠗭 𠗮 𠗯 𠗰 𠗱 𠗲 𠗳 𠗴 𠗵 𠗶 𠗷 𠗸 𠗹 𠗺 𠗻 𠗼 𠗽 𠗾 𠗿 𠘀 𠘁 𠘂 𠘃 𠘄 𠘅 𠘆 𠘇 𠘈 𠘉 𠘊 𠘋 𠘌 𠘍 𠘎 𠘏 𠘐 𠘑 𠘒 𠘓 𠘔 𠘕 𠘖 𠘗 𠘘 𠘙 𠘚 𠘛 𠘜 𠘝 𠘞 𠘟 𠘠 𠘡 𠘢 𠘣 𠘤 𠘥 𠘦 𠘧 𠘨 𠘩 𠘪 𠘫 𠘬 𠘭 𠘮 𠘯 𠘰 𠘱 𠘲 𠘳 𠘴 𠘵 𠘶 𠘷 𠘸 𠘹 𠘺 𠘻 𠘼 𠘽 𠘾 𠘿 𠙀 𠙁 𠙂 𠙃 𠙄 𠙅 𠙆 𠙇 𠙈 𠙉 𠙊 𠙋 𠙌 𠙍 𠙎 𠙏 𠙐 𠙑 𠙒 𠙓 𠙔 𠙕 𠙖 𠙗 𠙘 𠙙 𠙚 𠙛 𠙜 𠙝 𠙞 𠙟 𠙠 𠙡 𠙢 𠙣 𠙤 𠙥 𠙦 𠙧 𠙨 𠙩 𠙪 𠙫 𠙬 𠙭 𠙮 𠙯 𠙰 𠙱 𠙲 𠙳 𠙴 𠙵 𠙶 𠙷 𠙸 𠙹 𠙺 𠙻 𠙼 𠙽 𠙾 𠙿 𠚀 𠚁 𠚂 𠚃 𠚄 𠚅 𠚆 𠚇 𠚈 𠚉 𠚊 𠚋 𠚌 𠚍 𠚎 𠚏 𠚐 𠚑 𠚒 𠚓 𠚔 𠚕 𠚖 𠚗 𠚘 𠚙 𠚚 𠚛 𠚜 𠚝 𠚞 𠚟 𠚠 𠚡 𠚢 𠚣 𠚤 𠚥 𠚦 𠚧 𠚨 𠚩 𠚪 𠚫 𠚬 𠚭 𠚮 𠚯 𠚰 𠚱 𠚲 𠚳 𠚴 𠚵 𠚶 𠚷 𠚸 𠚹 𠚺 𠚻 𠚼 𠚽 𠚾 𠚿 𠛀 𠛁 𠛂 𠛃 𠛄 𠛅 𠛆 𠛇 𠛈 𠛉 𠛊 𠛋 𠛌 𠛍 𠛎 𠛏 𠛐 𠛑 𠛒 𠛓 𠛔 𠛕 𠛖 𠛗 𠛘 𠛙 𠛚 𠛛 𠛜 𠛝 𠛞 𠛟 𠛠 𠛡 𠛢 𠛣 𠛤 𠛥 𠛦 𠛧 𠛨 𠛩 𠛪 𠛫 𠛬 𠛭 𠛮 𠛯 𠛰 𠛱 𠛲 𠛳 𠛴 𠛵 𠛶 𠛷 𠛸 𠛹 𠛺 𠛻 𠛼 𠛽 𠛾 𠛿 𠜀 𠜁 𠜂 𠜃 𠜄 𠜅 𠜆 𠜇 𠜈 𠜉 𠜊 𠜋 𠜌 𠜍 𠜎 𠜏 𠜐 𠜑 𠜒 𠜓 𠜔 𠜕 𠜖 𠜗 𠜘 𠜙 𠜚 𠜛 𠜜 𠜝 𠜞 𠜟 𠜠 𠜡 𠜢 𠜣 𠜤 𠜥 𠜦 𠜧 𠜨 𠜩 𠜪 𠜫 𠜬 𠜭 𠜮 𠜯 𠜰 𠜱 𠜲 𠜳 𠜴 𠜵 𠜶 𠜷 𠜸 𠜹 𠜺 𠜻 𠜼 𠜽 𠜾 𠜿 𠝀 𠝁 𠝂 𠝃 𠝄 𠝅 𠝆 𠝇 𠝈 𠝉 𠝊 𠝋 𠝌 𠝍 𠝎 𠝏 𠝐 𠝑 𠝒 𠝓 𠝔 𠝕 𠝖 𠝗 𠝘 𠝙 𠝚 𠝛 𠝜 𠝝 𠝞 𠝟 𠝠 𠝡 𠝢 𠝣 𠝤 𠝥 𠝦 𠝧 𠝨 𠝩 𠝪 𠝫 𠝬 𠝭 𠝮 𠝯 𠝰 𠝱 𠝲 𠝳 𠝴 𠝵 𠝶 𠝷 𠝸 𠝹 𠝺 𠝻 𠝼 𠝽 𠝾 𠝿 𠞀 𠞁 𠞂 𠞃 𠞄 𠞅 𠞆 𠞇 𠞈 𠞉 𠞊 𠞋 𠞌 𠞍 𠞎 𠞏 𠞐 𠞑 𠞒 𠞓 𠞔 𠞕 𠞖 𠞗 𠞘 𠞙 𠞚 𠞛 𠞜 𠞝 𠞞 𠞟 𠞠 𠞡 𠞢 𠞣 𠞤 𠞥 𠞦 𠞧 𠞨 𠞩 𠞪 𠞫 𠞬 𠞭 𠞮 𠞯 𠞰 𠞱 𠞲 𠞳 𠞴 𠞵 𠞶 𠞷 𠞸 𠞹 𠞺 𠞻 𠞼 𠞽 𠞾 𠞿 𠟀 𠟁 𠟂 𠟃 𠟄 𠟅 𠟆 𠟇 𠟈 𠟉 𠟊 𠟋 𠟌 𠟍 𠟎 𠟏 𠟐 𠟑 𠟒 𠟓 𠟔 𠟕 𠟖 𠟗 𠟘 𠟙 𠟚 𠟛 𠟜 𠟝 𠟞 𠟟 𠟠 𠟡 𠟢 𠟣 𠟤 𠟥 𠟦 𠟧 𠟨 𠟩 𠟪 𠟫 𠟬 𠟭 𠟮 𠟯 𠟰 𠟱 𠟲 𠟳 𠟴 𠟵 𠟶 𠟷 𠟸 𠟹 𠟺 𠟻 𠟼 𠟽 𠟾 𠟿 𠠀 𠠁 𠠂 𠠃 𠠄 𠠅 𠠆 𠠇 𠠈 𠠉 𠠊 𠠋 𠠌 𠠍 𠠎 𠠏 𠠐 𠠑 𠠒 𠠓 𠠔 𠠕 𠠖 𠠗 𠠘 𠠙 𠠚 𠠛 𠠜 𠠝 𠠞 𠠟 𠠠 𠠡 𠠢 𠠣 𠠤 𠠥 𠠦 𠠧 𠠨 𠠩 𠠪 𠠫 𠠬 𠠭 𠠮 𠠯 𠠰 𠠱 𠠲 𠠳 𠠴 𠠵 𠠶 𠠷 𠠸 𠠹 𠠺 𠠻 𠠼 𠠽 𠠾 𠠿 𠡀 𠡁 𠡂 𠡃 𠡄 𠡅 𠡆 𠡇 𠡈 𠡉 𠡊 𠡋 𠡌 𠡍 𠡎 𠡏 𠡐 𠡑 𠡒 𠡓 𠡔 𠡕 𠡖 𠡗 𠡘 𠡙 𠡚 𠡛 𠡜 𠡝 𠡞 𠡟 𠡠 𠡡 𠡢 𠡣 𠡤 𠡥 𠡦 𠡧 𠡨 𠡩 𠡪 𠡫 𠡬 𠡭 𠡮 𠡯 𠡰 𠡱 𠡲 𠡳 𠡴 𠡵 𠡶 𠡷 𠡸 𠡹 𠡺 𠡻 𠡼 𠡽 𠡾 𠡿 𠢀 𠢁 𠢂 𠢃 𠢄 𠢅 𠢆 𠢇 𠢈 𠢉 𠢊 𠢋 𠢌 𠢍 𠢎 𠢏 𠢐 𠢑 𠢒 𠢓 𠢔 𠢕 𠢖 𠢗 𠢘 𠢙 𠢚 𠢛 𠢜 𠢝 𠢞 𠢟 𠢠 𠢡 𠢢 𠢣 𠢤 𠢥 𠢦 𠢧 𠢨 𠢩 𠢪 𠢫 𠢬 𠢭 𠢮 𠢯 𠢰 𠢱 𠢲 𠢳 𠢴 𠢵 𠢶 𠢷 𠢸 𠢹 𠢺 𠢻 𠢼 𠢽 𠢾 𠢿 𠣀 𠣁 𠣂 𠣃 𠣄 𠣅 𠣆 𠣇 𠣈 𠣉 𠣊 𠣋 𠣌 𠣍 𠣎 𠣏 𠣐 𠣑 𠣒 𠣓 𠣔 𠣕 𠣖 𠣗 𠣘 𠣙 𠣚 𠣛 𠣜 𠣝 𠣞 𠣟 𠣠 𠣡 𠣢 𠣣 𠣤 𠣥 𠣦 𠣧 𠣨 𠣩 𠣪 𠣫 𠣬 𠣭 𠣮 𠣯 𠣰 𠣱 𠣲 𠣳 𠣴 𠣵 𠣶 𠣷 𠣸 𠣹 𠣺 𠣻 𠣼 𠣽 𠣾 𠣿 𠤀 𠤁 𠤂 𠤃 𠤄 𠤅 𠤆 𠤇 𠤈 𠤉 𠤊 𠤋 𠤌 𠤍 𠤎 𠤏 𠤐 𠤑 𠤒 𠤓 𠤔 𠤕 𠤖 𠤗 𠤘 𠤙 𠤚 𠤛 𠤜 𠤝 𠤞 𠤟 𠤠 𠤡 𠤢 𠤣 𠤤 𠤥 𠤦 𠤧 𠤨 𠤩 𠤪 𠤫 𠤬 𠤭 𠤮 𠤯 𠤰 𠤱 𠤲 𠤳 𠤴 𠤵 𠤶 𠤷 𠤸 𠤹 𠤺 𠤻 𠤼 𠤽 𠤾 𠤿 𠥀 𠥁 𠥂 𠥃 𠥄 𠥅 𠥆 𠥇 𠥈 𠥉 𠥊 𠥋 𠥌 𠥍 𠥎 𠥏 𠥐 𠥑 𠥒 𠥓 𠥔 𠥕 𠥖 𠥗 𠥘 𠥙 𠥚 𠥛 𠥜 𠥝 𠥞 𠥟 𠥠 𠥡 𠥢 𠥣 𠥤 𠥥 𠥦 𠥧 𠥨 𠥩 𠥪 𠥫 𠥬 𠥭 𠥮 𠥯 𠥰 𠥱 𠥲 𠥳 𠥴 𠥵 𠥶 𠥷 𠥸 𠥹 𠥺 𠥻 𠥼 𠥽 𠥾 𠥿 𠦀 𠦁 𠦂 𠦃 𠦄 𠦅 𠦆 𠦇 𠦈 𠦉 𠦊 𠦋 𠦌 𠦍 𠦎 𠦏 𠦐 𠦑 𠦒 𠦓 𠦔 𠦕 𠦖 𠦗 𠦘 𠦙 𠦚 𠦛 𠦜 𠦝 𠦞 𠦟 𠦠 𠦡 𠦢 𠦣 𠦤 𠦥 𠦦 𠦧 𠦨 𠦩 𠦪 𠦫 𠦬 𠦭 𠦮 𠦯 𠦰 𠦱 𠦲 𠦳 𠦴 𠦵 𠦶 𠦷 𠦸 𠦹 𠦺 𠦻 𠦼 𠦽 𠦾 𠦿 𠧀 𠧁 𠧂 𠧃 𠧄 𠧅 𠧆 𠧇 𠧈 𠧉 𠧊 𠧋 𠧌 𠧍 𠧎 𠧏 𠧐 𠧑 𠧒 𠧓 𠧔 𠧕 𠧖 𠧗 𠧘 𠧙 𠧚 𠧛 𠧜 𠧝 𠧞 𠧟 𠧠 𠧡 𠧢 𠧣 𠧤 𠧥 𠧦 𠧧 𠧨 𠧩 𠧪 𠧫 𠧬 𠧭 𠧮 𠧯 𠧰 𠧱 𠧲 𠧳 𠧴 𠧵 𠧶 𠧷 𠧸 𠧹 𠧺 𠧻 𠧼 𠧽 𠧾 𠧿 𠨀 𠨁 𠨂 𠨃 𠨄 𠨅 𠨆 𠨇 𠨈 𠨉 𠨊 𠨋 𠨌 𠨍 𠨎 𠨏 𠨐 𠨑 𠨒 𠨓 𠨔 𠨕	

126	7sc	TO SAY	
言	GEN GON i(u) koto	、 一 二 三 言 言 言	
		言う <i>iu</i> to say 言葉 <i>kotoba</i> word 発言 <i>hatsugen</i> speak, utter 方言 <i>hōgen</i> dialect 無言 <i>mugon</i> silence	
		話 (127) 読 (130)	

127	13SC	TO TALK	
話	言 言 訃 訃 訃 話 話		言 <small>v.126</small>
	話す <i>hanasu</i> to talk 話 <i>hanashi</i> conversation, topic 会話 <i>kaiwa</i> conversation 電話 <i>denwa</i> telephone 話題 <i>wadai</i> topic		
WA hana(su) hanashi		言 (126) 読 (130)	

128	14SC	TO HEAR	
聞	BUN ki(ku)	門門聞聞聞聞聞聞聞	門 v.91
		聞く <i>kiku</i> to hear 聞き取り <i>kikitori</i> hearing 新聞 <i>shinbun</i> newspaper 伝聞 <i>denbun</i> hearsay 見聞 <i>kenbun</i> experience, observation	
		聞 (91) 開 (119)	

129	10SC	TO WRITE	
書	SHO ka(ku)	フ ㄣ ㄣ ㄣ ㄣ ㄣ 書 書 書 書	
		書く <i>kaku</i> to write 葉書 <i>hagaki</i> postcard 書道 <i>shodō</i> calligraphy 書類 <i>shorui</i> document 辞書 <i>jisho</i> dictionary	

130	14SC	TO READ	
読	DOKU yo(mu)	言 言 訃 訃 訃 訃 読 読 言 <small>v.126</small>	
		読む <i>yomu</i> to read	
音読み <i>on'yomi</i> <i>on'yomi</i> reading			
訓読み <i>kun'yomi</i> <i>kun'yomi</i> reading			
読者 <i>dokusha</i> reader			
		読書 <i>dokusho</i> read a book	
		売 (118) 話 (127)	

131	7SC	TO SEE	
見	見る <i>miru</i> to see, to look 見本 <i>mihon</i> sample 花見 <i>hanami</i> cherry blossom viewing 意見 <i>iken</i> opinion 発見 <i>hakken</i> discover		
	KEN mi(ru)	目 (24) 買 (117)	

132	9sc	TO THINK	
思	一 口 田 田 田 田 思 思 思		
	思う <i>omou</i> to think 思い出す <i>omoidasu</i> to remember 思考 <i>shikō</i> thought 意思 <i>ishi</i> will, intention 思案 <i>shian</i> consideration, ponderation		
SHI	omo(u)	田 (44) 男 (33)	

133	7sc	TO MAKE	
作	ノ イ 𠬞 𠬞 𠬞 𠬞 𠬞 𠬞		
	作る <i>tsukuru</i> to make 製作 <i>seisaku</i> manufacture, produce 作品 <i>sakuhin</i> work (literary, pictorial) 作戦 <i>sakusen</i> strategy 作業 <i>sagyō</i> work, operations		
SAKU SA tsuku(ru)	使 (136)		

134	11SC	TO TEACH, RELIGION	
教		十 土 尹 考 考 孝 孝 孝 教 教	
		教える <i>oshieru</i> to teach 教育 <i>kyōiku</i> education 教室 <i>kyōshitsu</i> classroom 宗教 <i>shūkyō</i> religion 仏教 <i>bukkyō</i> buddhism	
KYŌ oshi(eru)			

135	IIIC	TO LEARN, HABIT
習	ナ	ナ
	ナ	ナ
SHŪ nara(u)	習う <i>narau</i>	to learn
	學習 <i>gakushū</i>	learning
	自習 <i>jishū</i>	practice
	習慣 <i>shūkan</i>	habit
	悪習 <i>akushū</i>	vice, bad habit

136	8sc	TO USE, TO SEND	
使	SHI tsuka(u)	ノ イ 仁 仂 仂 仂 使 使	
		使う <i>tsukau</i> to use 使用 <i>shiyō</i> usage, employment 行使 <i>kōshi</i> use, employ 天使 <i>tenshi</i> angel 使者 <i>shisha</i> messenger	
		作 (133) 仕 (140)	

137	8sc	TO KNOW	
知	CHI shi(ru)	ノ ㄣ ㄣ ㄣ 知 知 知	
		知る <i>shiru</i> to know 知識 <i>chishiki</i> knowledge 知恵 <i>chie</i> wisdom 知能 <i>chinō</i> intelligence 知人 <i>chijin</i> acquaintance, friend	

138	8sc	RAIN	
雨	一 一 一 雨 雨 雨 雨		
	雨	ame rain	
U ame ama	大雨	ooame heavy rain	
	雨水	amamizu rainwater	
	雨雲	amagumo rain cloud	
	雨量	uryō rainfall	
		電 (158)	

139	10SC	ILLNESS	
病	BYŌ yamai	' 一 广 广 广 广 病 病 病	
		病 <i>yamai</i> illness 病氣 <i>byōki</i> sickness 病人 <i>byōnin</i> patient 病院 <i>byōin</i> hospital 難病 <i>nanbyō</i> incurable disease	

140	5SC	TO SERVE, TO DO	
仕	SHI	ノ イ 仁 仕 仕	
		仕事 <i>shigoto</i> job 仕方 <i>shikata</i> way of doing 仕上げ <i>shiage</i> finishing touches	
使 (136)			

141	8sc	MATTER, ABSTRACT THING
事	一 一 一 一 一 一 一 事	
	事 <i>koto</i> thing (abstract) 仕事 <i>shigoto</i> job 記事 <i>kiji</i> article 事件 <i>jiken</i> incident 用事 <i>yōji</i> things to do	
II	koto	

142	8sc	PERSON
者	一 十 土 少 老 者 者 者	
	若者 <i>wakamono</i> young person 怠け者 <i>namakemono</i> lazy person, lazybones 学者 <i>gakusha</i> scholar 医者 <i>isha</i> doctor 芸者 <i>geisha</i> geisha	
SHA mono		暑 (98)

143	6SC	EARTH, PLACE
地		一 十 土 切 地 地
		地図 <i>chizu</i> map 地理 <i>chiri</i> geography 地球 <i>chikyū</i> the Earth 地面 <i>jimen</i> surface 地震 <i>jishin</i> earthquake
CHI JI		

144	8sc	PLACE, SPOT
所	一 二 三 戸 戸' 所 所 所	
	所 <i>tokoro</i> place, spot 台所 <i>daidokoro</i> kitchen 場所 <i>basho</i> place 住所 <i>jūsho</i> address 便所 <i>benjo</i> toilet	
SHO		
JO		
tokoro		

145	55C	OUTSIDE	
外	ノ ク タ 外 外		
	外 <i>soto</i> outside 外人 <i>gaijin</i> foreigner 案外 <i>angai</i> unexpected 外出 <i>gaishutsu</i> going out 外科 <i>geka</i> surgery		
GAI GE soto	<div>名 (102) 多 (51)</div>		

146	6sc	TO LIKE	
好	KŌ su(ki)	レ 々 女 好 好 好	
		好き <i>suki</i> like	
好況 <i>kōkyō</i> prosperity			
好都合 <i>kōtsugō</i> favorable			
好意 <i>kōi</i> kindness			
		好物 <i>kōbutsu</i> favorite dish	姉 (40) 始 (121)

147	9sc	STRANGE, TO CHANGE	
変	' 一 十 力 亦 亦 亦 変 変		
	変わる <i>kawaru</i> to change 変 <i>hen</i> weird, strange 変化 <i>henka</i> change, transformation 大変 <i>taihen</i> tough, difficult 変態 <i>hentai</i> weird, abnormal, pervert		
HEN ka(waru)			赤 (72)

148	12sc	TO WEAR, TO ARRIVE	
着	CHAKU ki(ru) tsu(ku)	、 丶 丩 丩 丩 丩 丩 着 目	
		着る <i>kiru</i> to wear 着く <i>tsuku</i> to arrive 着物 <i>kimono</i> kimono 到着 <i>tōchaku</i> arrival 着席 <i>chakuseki</i> to take a seat	

149	8sc	TANGIBLE THING, OBJECT	
物	BUTSU MOTSU mono	' 丿 牛 牛 牛 物 物 物	
		物 <i>mono</i> thing (tangible), object 物語 <i>monogatari</i> story, tale 建物 <i>tatemono</i> building 植物 <i>shokubutsu</i> plant 荷物 <i>nimotsu</i> luggage	

150	9sc	TO EAT	
食	SHOKU ta(beru)	ノ 人 人 今 今 今 食 食 食	
		食べる <i>taberu</i> to eat 食べ物 <i>tabemono</i> food 食事 <i>shokuji</i> meal 食堂 <i>shokudō</i> dining room, restaurant 和食 <i>washoku</i> Japanese food	
		飲 (151)	

151	12SC	TO DRINK	
飲	人 今 今 今 食 食 食 飲 飲		
	飲む <i>nomu</i> to drink 飲み物 <i>nomimono</i> a drink 飲酒 <i>inshu</i> to drink alcohol 飲料 <i>inryō</i> a drink 飲食 <i>inshoku</i> eat and drink		
IN	no(mu)		
		食 (150)	

152	8sc	COUNTRY
国	一 冂 冂 冂 冂 冂 冂 冂 冂	
	国 <i>kuni</i> country 雪国 <i>yukiguni</i> snow country, Hokkaidō 国民 <i>kokumin</i> citizens 国际 <i>okusai</i> international 外国 <i>gaikoku</i> foreign country	
KOKU		
kuni		

153	14SC	LANGUAGE, WORD, TO TELL	
語	言 言 言 語 語 語 語 語 言		v.126
	語る <i>kataru</i> to tell 物語 <i>monogatari</i> story, tale 単語 <i>tango</i> word 日本語 <i>nihongo</i> Japanese language 英語 <i>eigo</i> English language		
GO	kata(ru)		
		話 (127)	読 (130)

154	8sc	SKY, VOID, AIR
空	' 八 宀 宀 宀 空 空 空	
	空 <i>sora</i> sky 空手 <i>karate</i> karate 空き缶 <i>akikan</i> empty can 空気 <i>kūki</i> atmosphere 空港 <i>kūkō</i> airport	
KŪ sora kara a(ku)		

155	7SC	FLOWER
花	一 十 廿 卅 肆 伍 陸 柒 捌 玖 拾	花
	花 <i>hana</i> flower	
	花火 <i>hanabi</i> fireworks	
	生け花 <i>ikebana</i> floral arrangement, ikebana	
KA	開花 <i>kaika</i> bloom	
hana	花卉 <i>kaben</i> petal	

156	6sc	CHARACTER
字	JI	<p>、 丶 宀 宀 字 字</p> <p>字 <i>ji</i> character, letter 文字 <i>moji</i> character, letter 漢字 <i>kanji</i> kanji 數字 <i>sūji</i> number 太字 <i>futoji</i> bold type</p>
		学 (76) 子 (35)

157	13sc	MERRY, PLEASANT, MUSIC
楽	GAKU RAKU tano(shii)	<p>、 丶 冫 冫 冫 冫 冫 冫 冫 冫 楽</p> <p>楽しい <i>tanoshii</i> pleasant 音楽 <i>ongaku</i> music 楽器 <i>gakki</i> musical instrument 楽 <i>raku</i> easy, simple 極楽 <i>gokuraku</i> paradise</p>

158	13sc	ELECTRICITY
電	DEN	<p>雨 雨 雨 雨 雨 電</p> <p>電気 <i>denki</i> electricity 電話 <i>denwa</i> telephone 電車 <i>densha</i> train 電子 <i>denshi</i> electronic 電球 <i>denkyū</i> light bulb</p>
		雨 (138)

159	8sc	CLEAR, BRIGHT
明	MEI aka(rui)	<p>丨 冂 日 日 日 明 明 明</p> <p>明るい <i>akarui</i> clear 説明 <i>setsumei</i> explain 不明 <i>fumei</i> unknown 文明 <i>bunmei</i> civilization 透明 <i>tōmei</i> transparent, invisible</p>
		日 (16) 月 (17)

160	10sc	HOUSE, PROFESSION
家	KA ie	<p>、 丶 宀 宀 宀 宀 宀 宀 家</p> <p>家 <i>ie</i> house 家族 <i>kazoku</i> family 家事 <i>kaji</i> house work, house chores 画家 <i>gaka</i> artist 漫画家 <i>mangaka</i> comic artist</p>
		字 (156)

第三 付録: オノマトペ一覧

Appendix III: Glossary of onomatopoeia

This glossary, a list with the most common onomatopoeic words in Japanese, is a supplement to L.25. If you haven't yet, we recommend that you study that lesson thoroughly before you continue reading.

Onomatopoeia in manga

More and more manga works are being published in English, and some publishing companies do not touch up the onomatopoeia so as not to change the original picture. However, this practice leaves the Western reader without the rich "sound atmosphere" that the Japanese onomatopoeia contributes to manga pages.

Even though one may make an effort in learning the hiragana (L.1) and katakana (L.2) syllabaries, and try to read these onomatopoeia in order to fully enjoy manga, one comes to find that very few among them mean anything to inexperienced eyes. Although some of them are very obvious, there are also many of them with no apparent meaning. This glossary, no more or no less than a quite exhaustive "dictionary of onomatopoeia," has been designed with the aim of helping the manga reader who wants to fully enjoy Japanese comic books with untouched onomatopoeia.

Points to bear in mind when using this glossary

In manga, onomatopoeia can be found in hiragana or katakana, without distinction, even though we have listed them all here in hiragana.

Those onomatopoeia that, in an oral context, add a っ *tto* (as in ちらっ *chiratto*), sometimes appear in manga without the latter character (ちら *chira*). Here, we have placed the と *to* in parentheses to indicate this peculiarity.

Some onomatopoeia that repeat one same sound, like どこどき *dokidoki* or にこにこ *nikoniko*, appear in manga with simple sound and, usually, with the sound for abrupt ending っ. Thus, we can find どき *doki* or にこ *niko*. In these cases, it usually holds the same meaning as the onomatopoeia with double sound, so remember this when you find words of the にこ *niko* kind.

You must also bear in mind that the world of onomatopoeia is very wide, more so in manga where authors tend to "invent" new onomatopoeia; therefore, you will sometimes find some that are not listed here.

The sign "|" divides different meanings for one onomatopoeia.

A

<i>assari</i>	あっさり	easygoing, lighthearted light or delicate (flavor)
<i>atafuta</i>	あたふた	flustered, in a hurry

B

<i>ba(tto)</i>	ばっ(と)	quick movement
<i>bacchiri</i>	ばっちり	something is perfect, ideal
<i>bachan</i>	ばちゃん	something big falls into water ("splash")
<i>bakibaki</i>	ばきばき	violent blows by which something cracks
<i>ban</i>	ばん	something explodes or bursts
<i>barabara</i>	ばらばら	scattered, severed to take apart to pieces, to break up
<i>baribari</i>	ばりばり	to do something with enthusiasm to destroy something
<i>basha(tto)</i>	ばしゃっ(と)	to slop in a puddle
<i>bashi(tto)</i>	ばしっ(と)	to break with a "crack"
<i>batabata</i>	ばたばた	very busy, up and down with frenzied activity to kick up a fuss
<i>batan</i>	ばたん	a door slams shut
<i>battari</i>	ばったり	to be sticky to chatter
<i>bechabecha</i>	べちゃべちゃ	to be sticky to talk "here and there."
<i>berabera</i>	べらべら	to speak without thinking to be fluent in a language
<i>berobero</i>	べろべろ	to lick something (also <i>pero</i>) to be totally drunk
<i>beron</i>	べろん	to stick out one's tongue
<i>betobeto</i>	べとべと	to be sticky
<i>bikkuri</i>	びっくり	to be surprised
<i>bisshori</i>	びっしり	to be soaked
<i>bō(tto)</i>	ほうっ(と)	to be in a daze, "zone out" an almost senile old man
<i>bochibochi</i>	ぼちぼち	gradually soon no change
<i>boke(tto)</i>	ぼけっ(と)	to have one's head in the clouds, to be in a daze
<i>boroboro</i>	ぼろぼろ	destroyed smashed to pieces
<i>bosabosa</i>	ぼさぼさ	to be very worn out with one's hair in a mess
<i>bosoboso</i>	ぼそぼそ	whisper to be bland (food)
<i>bukubuku</i>	ぶくぶく	to be fat to bubble (water)
<i>buruburu</i>	ぶるぶる	to tremble
<i>busu(tto)</i>	ぶすっ(と)	sto stab, to make a stabbing sound to be grouchy, sullen
<i>būbū</i>	ぶうぶう	pig's grunt ("oink, oink")
<i>buyobuyo</i>	ぶよぶよ	to be pudgy, flaccid

C

<i>charachara</i>	ちゃらちゃら	sound of bells to flirt
<i>chibichibi</i>	ちびちび	little by little by dribblets small sips
<i>chichi</i>	ちっちっ	birds' chirping
<i>chimachima</i>	ちまちま	small but well made shyness
<i>chira(tto)</i>	ちらっ(と)	quick glance something is just glimpsed
<i>chirinchorin</i>	ちりんちりん	sound of a bell
<i>chiyahoya</i>	ちやほや	to overspoil somebody
<i>chokonto</i>	ちょこんど	alone, quiet
<i>chokotto</i>	ちょこっと	a little
<i>choppiri</i>	ちょっぴり	a tiny bit
<i>chu</i>	ちゅっ	kiss

D

<i>daan</i>	だあん	explosion or shot ("bang")
<i>daradara</i>	だらだら	shattered, dripping with sweat to ooze out
<i>deredere</i>	でれでれ	to be in a daze (a man in front of a beautiful woman)
<i>dododo</i>	どどど	walking fast on a wooden floor or on <i>tatami</i> strong blizzard
<i>dokan</i>	どかん	explosion
<i>dokidoki</i>	どきどき	sound of heartbeat: nerves, thrill, excitement
<i>dokun</i>	どくん	sound of heartbeat: nerves, fear, tension
<i>don</i>	どん	strong blow shot ("bang")
<i>dondon</i>	どんどん	strong and reiterative sound rapidly, without delay
<i>doo</i>	どお	a big object moves

<i>doron</i>	どろん	to appear suddenly, perhaps with a small explosion
<i>dorotto</i>	どろっ(と)	a viscous or muddy liquid flows or drips
<i>dosa(tto)</i>	どさっ(と)	something heavy falls on the floor a large person sits abruptly
<i>dosha(tto)</i>	どしゃっ(と)	violent fall on something that breaks
<i>dotabata</i>	どたばた	to do something in a hurry, nervously
<i>dotadota</i>	どたどた	to run hurriedly (on wooden floor or <i>tatami</i>)
<i>dote</i>	どて	to drop on the floor calmly

F

<i>fufu</i>	ふふ	sarcastic laugh
<i>fun</i>	ふん	sound of disapproval to show disagreement
<i>funwari</i>	ふんわり	something soft and sponge-like
<i>furafura</i>	ふらふら	to walk with unsteady steps, on the verge of fainting, dizzy
<i>fuwa(tto)</i>	ふわっ(と)	something very light floats to be very soft to feel relieved

G

<i>gaagaa</i>	ががああ	deep sound sound of ducks ("quack, quack")
<i>gabagaba</i>	がばがば	to be very loose-fitting (clothes, for example)
<i>gacha</i>	がちやっ	a door opens
<i>gakkuri</i>	がっくり	to suffer some disappointment
<i>gaku(tto)</i>	がくっ(と)	sudden surprise
<i>gakun(to)</i>	がくん(と)	sudden surprise to suddenly stop feeling like doing something
<i>gan</i>	がん	strong blow
<i>gangan</i>	がんがん	headache to gulp down
<i>garagara</i>	がらがら	a sliding door opens rubble falls
<i>gasshiri</i>	がっしり	to be strong and muscular
<i>gatagata</i>	がたがた	to tremble (from cold, fear, etc.)
<i>gatsun</i>	がつん	a hard object (usually sharp) bumps into another
<i>gennari</i>	げんなり	to be very tired
<i>geragera</i>	げらげら	to laugh boisterously
<i>giku(tto)</i>	ぎくっ(と)	sudden surprise
<i>girigiri</i>	ぎりぎり	just, at the limit
<i>gishi(tto)</i>	ぎしっ(と)	something squeaks
<i>gochagocha</i>	ごちゃごちゃ	messy, confused, chaotic
<i>gohon</i>	ごほん	to cough
<i>gokun</i>	ごくん	to gulp down (food)
<i>goo</i>	ごー	sound of wind airplane engine something flies noisily
<i>gorogoro</i>	ごろごろ	to be lazing around sound of thunder
<i>goshi</i>	ごし	to rub a cloth over something to clean it
<i>gotsun</i>	ごつん	dull noise of something falling
<i>gūgū</i>	ぐうぐう	sound of pigeon snore to be sound asleep
<i>gui</i>	ぐい	to grab something flexible (e.g., somebody by their clothes)
<i>gui(tto)</i>	ぐいっと	to grab something squeezing it
<i>guruguru</i>	ぐるぐる	to turn round
<i>gussuri</i>	ぐっすり	to sleep like a log, to be sound asleep
<i>gusugusu</i>	ぐすぐす	to weep silently, to let out a tear
<i>guttari</i>	ぐったり	to be very tired
<i>guzuguzu</i>	ぐずぐず	to lose time, to go slowly runny nose
<i>gyaagyaa</i>	ぎゃあぎゃあ	whine baby crying
<i>gyūgyū</i>	ぎゅうぎゅう	to be squeezed in a narrow place

H

<i>ha(tto)</i>	はっ(と)	to be startled, to get suddenly tense
<i>haa haa</i>	はあはあ	difficult breathing, somebody tired, gasp
<i>haha</i>	はは	laugh ("ha, ha")
<i>hakkiri</i>	はっきり	to say things clearly
<i>hakusho(n)</i>	はくしょ(ん)	sneeze ("atchoo!")
<i>harahara</i>	はらはら	to be nervous, on the edge of one's seat to flutter to the ground
<i>hatahata</i>	はたはた	a piece of cloth fluttering (like a flag)
<i>hehe</i>	へへ	laugh ("he, he")
<i>henahena</i>	へなへな	to be weak

<i>herahera</i>	へらへら	silly laugh
<i>hetoheto</i>	へとへと	to be very tired, exhausted (similar to <i>kutakuta</i>)
<i>hihiin</i>	ひひいん	horse's neigh
<i>hii</i>	ひい	high-pitched cry of terror (uttered by cowards or weak people)
<i>hikku</i>	ひっく	sob hiccup
<i>hin'yari</i>	ひんやり	something is fresh (positive)
<i>hirihiri</i>	ひりひり	pain or irritation
<i>hisohiso</i>	ひそひそ	to talk in a low voice, to whisper
<i>hiyahiya</i>	ひやひや	to be scared to feel cold
<i>ho(tto)</i>	ほっ(と)	to feel sudden relief
<i>hoho</i>	ほほ	laugh ("ho, ho")
<i>hyuu</i>	ひゅー	to fly with a shrill noise (like a plane) strong blizzard

I		
<i>ichaicha</i>	いちやいちや	a couple groping each other in public
<i>iraira</i>	いらいら	to be very nervous to be annoyed
<i>isoiso</i>	いそいそ	to be very cheerful, lighthearted

J		
<i>jarijari</i>	じやりじやり	something with a rough or sandy texture
<i>jiii</i>	じ〜	to look at something inquisitively, as if expecting something
<i>jijii</i>	じいじい	something is being fried sound of cicadas
<i>jirijiri</i>	じりじり	to advance slowly but steadily to be scorching (the sun rays)
<i>jiro(tto)</i>	じろっ(と)	to look inquisitively
<i>jirojoro</i>	じろじろ	to look inquisitively to look, trying to find out something
<i>jitabata</i>	じたばた	to make a scene to kick and struggle to panic
<i>jiwajiwa</i>	じわじわ	slow but insistent

K		
<i>ka</i>	かつ	steps
<i>kaa</i>	かあ	to blush
<i>kaakaa</i>	かあかあ	usually a crow's cawing, but also bird's honking or quacking
<i>kachin</i>	かちん	to go click
<i>kachiri</i>	かちり	quite loud metallic sound
<i>kan</i>	かん	short loud sound (generally metallic)
<i>kankan</i>	かんかん	something is very hot somebody is very furious sound of a bell
<i>karakara</i>	からから	something is dry to be thirsty to laugh with delight
<i>karikari</i>	かりかり	something creaks to be writing with a pencil nerves on edge
<i>kerakera</i>	けらけら	to laugh heartily
<i>kerokero</i>	けろけろ	frog's croaking
<i>kichinto</i>	きちんと	properly
<i>kii</i>	きい	screeching of breaks
<i>kiikii</i>	きいきい	monkey's screaming
<i>kinkin</i>	きんきん	very shrill sound
<i>kinkonkankon</i>	きんこんこん	sound of the bell when school classes start
<i>kirakira</i>	きらきら	to shine very brightly
<i>kirikiri</i>	きりきり	to tighten something to the utmost to be stressed
<i>kokekoko</i>	こけこっこ	rooster's cry ("cock-a-doodle-doo")
<i>kongari</i>	こんがり	to toast something just right
<i>konkon</i>	こんこん	knocking on the door deep sound cough
<i>kopokopo</i>	こぼこぼ	to pour liquid into a cup
<i>koro(tto)</i>	ころっ(と)	to roll
<i>korokoro</i>	ころころ	to roll over and over
<i>korori</i>	ころり	to roll
<i>kosokoso</i>	こそこそ	to do something stealthily
<i>kotsukotsu</i>	こつこつ	to try hard, but without much fuss
<i>kudokudo</i>	くどくど	to insist on something over and over again
<i>kukkiri</i>	くっきり	something is seen distinctly
<i>kunekune</i>	くねくね	a body wriggling in a strange way
<i>kurakura</i>	くらくら	to feel dizzy
<i>kuru(tto)</i>	くるっ(と)	to turn something quickly (usually, the head)

<i>kusukusu</i>	くすくす	mischievous low laugh
<i>kutakuta</i>	くたくた	to be exhausted; worn out
<i>kyorokyoro</i>	きよろきよろ	to look around nervously

M

<i>mechakucha</i>	めちゃくちゃ	to be absurd to be messy, a shambles
<i>mekimeki</i>	めきめき	to be worth mentioning
<i>meromero</i>	めろめろ	to get sentimental, affectionate
<i>mesomeso</i>	めそめそ	to sob
<i>mōmō</i>	もうもう	cow's mooing ("moo, moo")
<i>morimori</i>	もりもり	to feel energetic to eat with relish
<i>muka(tto)</i>	むかつ(と)	angry, fed up, sick of
<i>mukamuka</i>	むかむか	to be sickened

N

<i>nadenade</i>	なでなで	to caress with affection
<i>nebaneba</i>	ねばねば	sticky (in a delicious way)
<i>nikkori</i>	にっこり	kind smile
<i>nikoniko</i>	にこにこ	smile
<i>nitanita</i>	にたにた	evil smile, as though hiding some secret
<i>nōnō</i>	のうのう	to have no worries
<i>norarikurari</i>	のりくらり	to lose time, to loaf about to pretend not to have heard, seen, etc.
<i>nyannyan</i>	にゃんにゃん	cat's miaowing

O

<i>odoodo</i>	おどおど	uptight, tense, nervous lacking self-confidence
<i>orooro</i>	おろおろ	faltering and clumsy movements

P

<i>pa(tto)</i>	ぱっ(と)	suddenly, in a flash
<i>paa</i>	ばあ	to suddenly spoil something
<i>pachipachi</i>	ぱちぱち	clapping
<i>pakupaku</i>	ぱくぱく	to eat with relish, to munch, to gobble
<i>pan</i>	ぱんっ	gun shot ("bang")
<i>paripari</i>	ぱりぱり	to eat something crunchy (like biscuits)
<i>patapata</i>	ぱたぱた	something flaps in the wind to run with pattering feet
<i>pechanko</i>	ぺちゃんこ	to crush something to be flat
<i>pechapecha</i>	ぺちゃぺちゃ	to chatter
<i>pekopeko</i>	ぺこぺこ	to be hungry to lower one's head when bowing
<i>perapera</i>	ぺらぺら	to talk a lot to speak a foreign language fluently
<i>pero(tto)</i>	ぺろっ(と)	to lick something (also <i>bero</i>)
<i>pehari</i>	ぺしやり	to crush something
<i>peta(tto)</i>	ぺたっ(と)	something sticks to a flat surface
<i>pichipichi</i>	ぴちぴち	to be very lively
<i>pika(tto)</i>	ぴかっ(と)	gleam, brightness
<i>pikapika</i>	ぴかぴか	bright, sparkling
<i>piku(tto)</i>	ぴくっ(と)	to be taken by surprise, to be caught unawares tapping
<i>piripiri</i>	ぴりぴり	some food is spicy hot to be very nervous
<i>pita(tto)</i>	ぴたっ(と)	something stops suddenly and stays still at a place
<i>pittari</i>	ぴったり	something fits perfectly
<i>poi</i>	ぽいっ	to toss something casually
<i>pokan</i>	ぽかん	with one's mouth open wide
<i>poroporo</i>	ぽろぽろ	to shed copious tears from sadness
<i>puchi(tto)</i>	ぶちっ(と)	something breaks (sharp sound) patience running out
<i>puripuri</i>	ぶりぶり	to be in a rage
<i>putsun</i>	ぶっつん	something breaks suddenly to lose one's cool

S

<i>sa</i>	さ	fast and determined movement
<i>saa(tto)</i>	さあっ(と)	fast and determined movement
<i>sakusaku</i>	さくさく	soft crunching (treading on snow or sand)

sarasara さらさら
sawasawa さわさわ
sharishari しやりしやり
shiin しーん
shikkari しっかり
shikushiku しくしく
shitoshito しとしと
shittori しっとり
shoboshobo しょぼしょぼ
sowasowa そわそわ
soyosoyo そよそよ
subesube すべすべ
suka(tto) すかつ(と)
sukkiri すっきり
sunnari すんなり
surari すらり
sururi するり
sūsū すうすう

T

tappuri たっぷり
taratara たらたら
tonon tonon とんどん
toro(tto) とろっ(と)
tsurutsuru つるつる
tsuyatsuya つやつや

U

ukauka うかうか
ukkari うっかり
unzari うんざり
utouto うとうと
uttori うっとり
uu うう
uwaaa うわー

W

waaa わー
wakuwaku わくわく
wanwan わんわん

Y

yoro よろ
yukkuri ゆっくり
yurayura ゆらゆら
yuttari ゆったり

Z

za(tto) ざっ(と)
zaazaa ざあざあ
zakuzaku ざくざく
zawa ざわ
zeezee ぜえぜえ
zo(tto) ぞっ(と)
zokuzoku ぞくぞく
zorozoro ぞろぞろ
zozozo ぞぞぞ
zubari ずばり
zukezuke ずけずけ
zushizushi ずしずし
zuzuzu ずずず

to be very soft (hair, for example)
crowd, many people walking and moving at once
something creaks
(absolute silence)
to brace oneself up, to be brave, to pluck up courage
to weep silently | sharp but not strong pain
drizzling rain that slowly dampens everything
to be very damp | to be calm
to be depressed, feeling low
to feel nervous, excited
a cool breeze blows
to be very soft to the touch
to feel better, to feel refreshed (similar to *sukkiri*)
to be relieved, refreshed
to go smoothly | to easily gain access to something
to be nimble, to do something quickly | to be thin
nimble, quick movement
the air goes through a small hole

full, overflowing
to be dripping with sweat
soft and repetitive rapping (such as knocking softly on the door)
movement of quite viscous liquid
sound of sipping | to be slippery | to be bald
to be glossy

to be absentminded
to totally forget something
to be sick of something
to fall asleep from utter exhaustion
to be enraptured, really happy
groan, grimace of pain
scream ("yipes!") | to cry at the top of one's voice

incomprehensible screams from crowd
to be nervous, excited
dog's barking ("bow wow")

to be dizzy or drunk, to stagger
slowly | in a relaxed manner
to waver (in hot air, like a mirage)
mellow, carefree; leisurely | spacious

abrupt sound
heavy rain | sth. like sand or dust which moves in great quantities
to break something with a repetitive creak | snow crunching
a crowd approaches (threateningly)
difficult breathing, somebody tired, ("gasps"), wheezing
to get a sudden fright
to tremble from cold or nerves, fear, expectation, etc.
a crowd approaches decisively
to slurp noodles
to get straight to the point (in a conv.) | to cut with a bold stroke
without reserve, frankly
something heavy and large moves
to drag something heavy along the floor | to slurp soup

第四 付録：語彙索引

Appendix IV: Vocabulary index

In this fourth and last appendix we offer a systematic list of all the words that have appeared in this book (almost 1,000), with their corresponding translation.

How to use this appendix

Take a look at each of the lines in this vocabulary appendix, which is in alphabetical order so as to make its consultation easier. In the first column you have the *rōmaji* version of each term, followed by its “normal” version in kanji, hiragana, or katakana. Next, in parentheses we give the word’s morphological category (see below), the lesson it appeared in for the first time, and, sometimes, the lesson where the term in question has an important role. Finally, in the last column you will find each word’s translation into English.

Morphological categories

N:	nouns (L.11)
V:	verbs (L.9, 18, 19 and 20)
V1:	group 1 verbs ending in <i>-eru</i> or <i>-iru</i> (L.20)
V2:	group 2 verbs ending in <i>-eru</i> or <i>-iru</i> (L.20)
Virr:	verbs with an irregular conjugation (L.20)
Vn:	nouns that become verbs when adding <i>する suru</i> (L.24)
iAdj:	<i>-i</i> adjectives (L.13)
naAdj:	<i>-na</i> adjectives (L.14)
Adv:	adverbs (L.22)
Ph:	phrases, set phrases (L.27)
PN:	pronouns (L.7)
C:	counters (L.25)
T:	toponyms, geographical proper nouns
Sf:	suffixes for proper names (L.15)
O:	onomatopoeia-type words (L.29 and Appendix III)

- The sign “|” separates the different meanings that one word can have.

A

<i>abunai</i>	危ない	(iAdj)	13	dangerous
<i>agaru</i>	上がる	(V)	27	to go up to enter (a house)
<i>ageru</i>	あげる	(V1)	16, 28	to give
<i>ago</i>	あご	(N)	26	chin
<i>ahō</i>	アホ／阿呆	(N)	23	fool, silly
<i>ai</i>	愛	(Vn)	16	love
<i>aisu</i>	アイス	(N)	17	ice-cream
<i>aite</i>	相手	(N)	13	opponent, rival interlocutor
<i>aji</i>	味	(N)	22	taste
<i>akai</i>	赤い	(iAdj)	13	red
<i>akarui</i>	明るい	(iAdj)	13	clear, bright cheerful
<i>akemashite...</i>	明けてまして...	(Ph)	27	"Happy New Year"
<i>aki</i>	秋	(N)	4, 10	fall
<i>amari</i>	あまり	(Adv)	20	not much
<i>amaru</i>	あまる	(V)	13	to be left
<i>ame</i>	雨	(N)	10	rain
<i>anata</i>	あなた	(PN)	7	you
<i>anatagata</i>	あなたがた	(PN)	7	you (plural)
<i>anataachi</i>	あなた達	(PN)	7	you (plural)
<i>ane</i>	姉	(N)	21	elder sister
<i>ani</i>	兄	(N)	21	elder brother
<i>aniki</i>	兄貴	(N)	23	elder brother yakuza veteran
<i>anime</i>	アニメ	(N)	9	anime
<i>anna</i>	あんな	(Adv)	7	that kind of
<i>anta</i>	あんた	(PN)	7	you (inf.)
<i>antara</i>	あんたら	(PN)	7	you (plural, inf.)
<i>antatachi</i>	あんた達	(PN)	7	you (plural, inf.)
<i>anzen-na</i>	安全な	(naAdj)	14	safe
<i>aoi</i>	青い	(iAdj)	13	blue
<i>apaato</i>	アパート	(N)	25	apartment
<i>arashi</i>	嵐	(N)	10	storm
<i>arau</i>	洗う	(V)	20	to wash
<i>ari</i>	あり	(N)	11	ant
<i>arigatō</i>	ありがとう	(Ph)	1, 4	"thank yo"
<i>aru</i>	ある	(V)	9, 18	there is/are, to be (things)
<i>arubaito</i>	アルバイト	(N)	2	part-time job
<i>arukōru</i>	アルコール	(N)	8	alcohol
<i>aruku</i>	歩く	(V)	20	to walk
<i>asa</i>	朝	(N)	11, 12	morning
<i>ase</i>	汗	(N)	26	sweat
<i>ashi</i>	足	(N)	25, 26	leg, foot
<i>ashimoto</i>	足元	(N)	26	foot
<i>ashi o arau</i>	足を洗う	(Ph)	26	to leave a murky job or affair
<i>ashita</i>	明日	(Adv)	17, 21	tomorrow
<i>asobu</i>	遊ぶ	(V)	17, 19	to play to enjoy oneself
<i>asshi</i>	あっし	(PN)	7	I (fem. vulgar)
<i>atama</i>	頭	(N)	7, 26	head
<i>atama ga ii</i>	頭がいい	(Ph)	7, 26	to be intelligent
<i>atama ga warui</i>	頭が悪い	(Ph)	26	to be stupid, dumb
<i>atama ni kuru</i>	頭にくる	(Ph)	26	to get angry
<i>atama o sageru</i>	頭を下げる	(Ph)	26	to excuse oneself in humiliation
<i>atarashii</i>	新しい	(iAdj)	3, 13	new
<i>atashi</i>	あたし	(PN)	7	I (fem.)
<i>atashira</i>	あたしら	(PN)	7	we (fem.)
<i>atashitachi</i>	あたし達	(PN)	7	we (fem.)
<i>ataatakai</i>	暖かい	(iAdj)	10	warm
<i>atsui</i>	暑い	(iAdj)	10	hot (weather)
<i>atsui</i>	熱い	(iAdj)	22	hot (temperature)

B

<i>baachan</i>	ばあちゃん	(N)	21	grandmother (affectionate)
<i>baiorin</i>	バイオリン	(N)	8	violin
<i>baiu</i>	梅雨	(N)	10	rainy season
<i>baka</i>	馬鹿	(N)	9, 23	fool, stupid
<i>bakabakashii</i>	ばかばかしい	(iAdj)	23	absurd, ludicrous
<i>bakamono</i>	ばか者	(N)	23	fool, stupid
<i>baka ni suru</i>	バカにする	(Ph)	23	to make a fool of
<i>baka o iu</i>	バカを言う	(Ph)	23	to speak nonsense
<i>bakari</i>	ばかり	(Adv)	9	only
<i>bakayarō</i>	バカ野郎	(N)	23	fool, idiot
<i>bakemono</i>	化け物	(N)	23	monster
<i>banana</i>	バナナ	(N)	11	banana
<i>bareebōru</i>	バレーボール	(N)	8	volleyball
<i>baruserona</i>	バルセロナ	(T)	16	Barcelona
<i>basu</i>	バス	(N)	16	bus
<i>beddo</i>	ベッド	(N)	8	bed
<i>benkyō</i>	勉強	(Vn)	16, 24	study
<i>benri-na</i>	便利な	(naAdj)	28	convenient, useful
<i>bideo</i>	ビデオ	(N)	16	video
<i>biiru</i>	ビール	(N)	19	beer
<i>bikkuri</i>	びっくり	(O)	29	(surprise)
<i>binbō-na</i>	貧乏な	(naAdj)	22	poor, moneyless
<i>bisshori</i>	びっしょり	(O)	29	(to be soaked)
<i>boke</i>	ぼけ	(O)	29	(to have one's head in the clouds)
<i>boke</i>	ボケ	(N)	23	slightly out of touch
<i>boku</i>	僕	(PN)	1, 7	I (masc.)
<i>bokura</i>	僕ら	(PN)	7	we (masc.)
<i>bokutachi</i>	僕達	(PN)	7	we (masc.)
<i>bōru</i>	ボール	(N)	8	ball
<i>bōrupen</i>	ボールペン	(N)	9	ball-point pen
<i>buchō</i>	部長	(N)	15	head of a department
<i>bunbōguya</i>	文房具屋	(N)	15	stationery shop
<i>bunpō</i>	文法	(N)	9	grammar
<i>busu</i>	ブス	(N)	23	ugly, plain
<i>buta</i>	豚	(N)	11	pig
<i>butsu</i>	ブツ	(N)	23	drugs (jargon)
<i>buubuu</i>	ぶうぶう	(O)	29	(pig's grunting)
<i>byōin</i>	病院	(N)	11	hospital

C

<i>chaka</i>	チャカ	(N)	23	gun (jargon)
<i>-chan</i>	ちゃん	(Sf)	15	(suffix for names, L.15)
<i>chesu</i>	チェス	(N)	8	chess
<i>chi</i>	血	(N)	11	blood
<i>chichi</i>	父	(N)	9, 21	father
<i>chichioya</i>	父親	(N)	21	father (formal)
<i>chigau</i>	違う	(V)	7	to be different
<i>chiisai</i>	小さい	(iAdj)	13	small
<i>chikara</i>	力	(N)	22	strength, power
<i>chikushō</i>	ちくしょう	(N)	23	damn! animal
<i>chinpira</i>	チンピラ	(N)	23	baby hooligan
<i>chittomo</i>	ちっとも	(Adv)	14	not at all
<i>chō</i>	ちょう (蝶)	(N)	18	butterfly
<i>chō</i>	腸	(N)	26	intestines
<i>chotto</i>	ちょっと	(Adv)	22	a little, a bit
<i>chūgoku</i>	中国	(T)	16	China

D

<i>da</i>	だ	(V)	9	to be
<i>dachi</i>	ダチ	(N)	23	friend (jargon)
<i>-dai</i>	〜台	(C)	11, 25	(counter for machines)
<i>dai</i>	第	(Adv)	5	(prefix for ordinal numbers)
<i>daigaku</i>	大学	(N)	4	university
<i>daijōbu-na</i>	大丈夫な	(naAdj)	14	safe, free from trouble
<i>daiku</i>	大工	(N)	14	carpenter
<i>dainō</i>	大脳	(N)	26	brain
<i>dake</i>	だけ	(Adv)	1, 21	only
<i>daku</i>	抱く	(V)	24	to hug
<i>danna</i>	旦那	(N)	21	my husband
<i>dannasan</i>	旦那さん	(N)	21	husband (somebody else's)
<i>dare</i>	誰	(PN)	7	who?
<i>deeto</i>	デート	(N)	29	date
<i>dekiru</i>	出来る	(V1)	10, 20	to be able to
<i>denkiya</i>	電気屋	(N)	15	electric appliance store
<i>densha</i>	電車	(N)	16	train
<i>denwa</i>	電話	(N)	16	telephone
<i>desu</i>	です	(V)	9	to be (formal)
<i>disuku</i>	ディスク	(N)	8	disk
<i>dō itashimashite</i>	どういたしまして	(Ph)	2, 4	"you're welcome"
<i>doji</i>	ドジ	(N)	23	stupid, blunder
<i>dokan</i>	ドカン	(O)	29	(explosion)
<i>dokidoki</i>	ドキドキ	(O)	29	(to be nervous)
<i>doku</i>	どく	(V)	23	to move aside
<i>dōmo</i>	どうも	(Ph)	4	"thank you", "hello", etc.
<i>dōmyaku</i>	動脈	(N)	26	artery
<i>donna</i>	どんな	(Adv)	9	what kind of?
<i>donna ni</i>	どんなに	(Adv)	22	how?
<i>-dono</i>	〜殿	(Sf)	15	(suffix for names, L.15)
<i>dōshi</i>	動詞	(N)	19	verb
<i>dōshita</i>	どうした	(Ph)	10	what's the matter?
<i>doyōbi</i>	土曜日	(N)	6	Saturday
<i>dōzo</i>	どうぞ	(Ph)	2	"please", "go ahead"

E

<i>eiga</i>	映画	(N)	11	movie
<i>eigo</i>	英語	(N)	20	English (language)
<i>en</i>	円	(N)	4	yen
<i>enpitsu</i>	えんぴつ	(N)	11	pencil
<i>etsuraku</i>	悦楽	(N)	11	pleasure
<i>evangerion</i>	エヴァンゲリオン	(N)	8	Evangelion

F

<i>fan</i>	ファン	(N)	8	fan
<i>fōku</i>	フオーク	(N)	18	fork
<i>fonto</i>	フونت	(N)	8	font
<i>fude</i>	筆	(N)	9	writing brush
<i>-fujin</i>	〜夫人	(Sf)	15	"Mrs. ..."
<i>Fuji-san</i>	富士山	(T)	3	Mount Fuji
<i>Fukuoka</i>	福岡	(T)	10	city of Fukuoka
<i>fukushi</i>	副詞	(N)	22	adverb
<i>fukuzatsu-na</i>	複雑な	(naAdj)	22	complicated
<i>furasshu</i>	フラッシュ	(N)	29	flash
<i>furigana</i>	ふりがな	(N)	3	<i>furigana</i> (see L.1)
<i>furu</i>	降る	(V)	10	to fall to rain to snow
<i>furui</i>	古い	(iAdj)	13	old
<i>fuyu</i>	冬	(N)	4, 10	winter

G

<i>gabugabu</i>	がぶがぶ	(O)	29	(to drink a lot)
<i>gakkō</i>	学校	(N)	2, 4	school
<i>gakusei</i>	学生	(N)	4	student
<i>ganbaru</i>	頑張る	(V)	24	to persist in, to hold out
<i>garagara</i>	がらがら	(O)	29	(to open a sliding door)
<i>gei</i>	ゲイ	(N)	22	gay, homosexual
<i>genki-na</i>	元気な	(naAdj)	4, 14	strong, lively
<i>geragera</i>	げらげら	(O)	29	(to laugh boisterously)
<i>getsuyōbi</i>	月曜日	(N)	6	Monday
<i>giongo</i>	擬音語	(N)	29	sound-imitating onomatopoeia
<i>gitaigo</i>	擬態語	(N)	29	state-imitating onomatopoeia
<i>gochisō-sama</i>	ごちそう様	(Ph)	27	"thank you for the meal"
<i>go gatsu</i>	五月	(N)	6	May
<i>gogo</i>	午後	(N)	12	afternoon
<i>gohan</i>	ご飯	(N)	11	(cooked) rice
<i>gokudō</i>	極道	(N)	23	yakuza
<i>gokurō-sama</i>	ご苦労様	(Ph)	27	"good job"
<i>gomen kudasai</i>	ごめんください	(Ph)	27	"is there anybody home?"
<i>gomen nasai</i>	ごめんなさい	(Ph)	4, 27	"excuse me, I'm sorry"
<i>gomen ne</i>	ごめんね	(Ph)	27	"excuse me, I'm sorry" (colloquial)
<i>gomu</i>	ゴム	(N)	16	eraser
<i>gozen</i>	午前	(N)	12	morning
<i>guruguru</i>	ぐるぐる	(O)	29	(to go round and round)
<i>gussuri</i>	ぐっすり	(O)	29	(to sleep like a log)
<i>gutai</i>	具体	(N)	22	concrete
<i>gutaiteki ni</i>	具体的に	(Adv)	22	concretely
<i>gutto</i>	ぐっと	(O)	29	(to come out suddenly, by surprise)
<i>gyūnyū</i>	牛乳	(N)	28	milk

H

<i>ha</i>	歯	(N)	25, 26	tooth
<i>hachi gatsu</i>	八月	(N)	6	August
<i>hae</i>	はえ	(N)	18	fly
<i>haha</i>	母	(N)	21	my mother
<i>hahaoya</i>	母親	(N)	21	mother (formal)
<i>-hai</i>	〜杯	(C)	25	(counter for glasses, cups of liquid)
<i>hai</i>	はい	(Adv)	2, 4	yes
<i>hairu</i>	入る	(V2)	8, 20	to enter, get in
<i>haizō</i>	肺臓	(N)	26	lungs
<i>hajiki</i>	ハジキ	(N)	23	gun (jargon)
<i>hajimaru</i>	始まる	(V)	20	to start
<i>hajimeru</i>	始める	(V1)	10	to start
<i>hajimete</i>	はじめて	(Adv)	22	for the first time
<i>hakase</i>	博士	(N)	4	doctor
<i>haki</i>	破棄	(Vn)	5	cancellation
<i>hamukau</i>	歯向かう	(V)	11	to rebel
<i>han</i>	半	(Adv)	12	half
<i>hana</i>	花	(N)	14	flower
<i>hana</i>	鼻	(N)	4, 26	nose
<i>hana ga takai</i>	鼻が高い	(Ph)	26	to be proud
<i>hanasu</i>	離す	(V)	8	to let go
<i>hane o nobasu</i>	羽を伸ばす	(Ph)	26	to spread one's wings
<i>hannin</i>	犯人	(N)	16	criminal
<i>hansamu-na</i>	ハンサムな	(naAdj)	1	handsome
<i>hara ga hetta</i>	腹が減った	(Ph)	27	"I'm hungry" (vulgar)
<i>hara ga tatsu</i>	腹が立つ	(Ph)	26	to get angry
<i>hare</i>	晴れ	(N)	10	clear (weather)
<i>haru</i>	春	(N)	4, 10	spring

<i>hashi</i>	はし (箸)	(N)	18	chopsticks
<i>hashiru</i>	走る	(V2)	19	to run
<i>hassei</i>	発生	(Vn)	24	occurrence, appearance, development
<i>hayai</i>	早い	(iAdj)	22	fast (in time), early
<i>hayai</i>	速い	(iAdj)	22	fast (in speed), swift
<i>hebi</i>	へび	(N)	11	snake
<i>Heisei</i>	平成	(T)	6	Heisei era (1989-)
<i>hentai</i>	変態	(N)	23	pervert, slob, sex maniac
<i>heso</i>	へそ	(N)	26	navel
<i>hetakuso</i>	下手くそ	(N)	23	clumsy, useless
<i>heta-na</i>	下手な	(naAdj)	14	clumsy
<i>heya</i>	部屋	(N)	25	room
<i>hi</i>	日	(N)	3, 6	sun day
<i>hi</i>	火	(N)	3	fire
<i>hibi</i>	日々	(N)	11	day by day
<i>hidari</i>	左	(N)	4	left
<i>higashi</i>	東	(N)	4	east
<i>hige</i>	ひげ	(N)	26	beard
<i>hiitaa</i>	ヒーター	(N)	8	heater
<i>hiji</i>	ひじ	(N)	26	elbow
<i>-hiki</i>	〜匹	(C)	11, 25	(counter for small animals)
<i>hikui</i>	低い	(iAdj)	13	low
<i>hima-na</i>	ひまな	(naAdj)	14	with spare time
<i>hinto</i>	ヒント	(N)	8	hint
<i>hiragana</i>	ひらがな	(N)	1	hiragana syllabary
<i>hiroba</i>	広場	(N)	8	a (public) square, plaza
<i>Hiroshima</i>	広島	(T)	10	city of Hiroshima
<i>hiru</i>	昼	(N)	11, 12	noon
<i>hisashiburi desu</i>	久しぶりで	(Ph)	27	"it's been a long time"
<i>hitai</i>	額	(N)	26	forehead
<i>hito</i>	人	(N)	3	person
<i>hitosashiyubi</i>	人差し指	(N)	26	index finger
<i>hitsuji</i>	羊	(N)	11	sheep ram
<i>hitsuyō-na</i>	必要な	(naAdj)	22	necessary
<i>hiza</i>	ひざ	(N)	26	knee
<i>Hokkaidō</i>	北海道	(T)	10	island of Hokkaidō
<i>-hon</i>	〜本	(C)	11, 25	(counter for long things)
<i>hon</i>	本	(N)	9	book
<i>Honshū</i>	本州	(T)	10	island of Honshū
<i>hon'ya</i>	本屋	(N)	15	bookstore
<i>hoo</i>	ほお	(N)	26	cheek
<i>hoshi</i>	星	(N)	10	star
<i>hotto</i>	ほっと	(O)	29	(to feel relieved)
<i>hyō</i>	ひょう	(N)	10	hail
I				
<i>i</i>	胃	(N)	26	stomach
<i>ichaicha</i>	いちゃいちゃ	(O)	29	(to make up (a couple))
<i>ichi gatsu</i>	一月	(N)	6	January
<i>ichigo</i>	いちご	(N)	11	strawberry
<i>ichiichi</i>	いちいち	(Adv)	22	one by one
<i>ie</i>	家	(N)	11	house
<i>ii</i>	いい	(iAdj)	7, 13	good
<i>iiie</i>	いいえ	(Adv)	2, 4	no not at all
<i>ikkai</i>	一階	(N)	25	first floor
<i>iku</i>	行く	(Virr)	8, 20	to go
<i>ikura</i>	いくら	(Adv)	4, 22	how much (is it)?
<i>ima</i>	今	(Adv)	8, 22	now
<i>imōto</i>	妹	(N)	21	my younger sister
<i>imōtōsan</i>	妹さん	(N)	21	younger sister (somebody else's)

<i>inochi</i>	命	(N)	19	life
<i>inu</i>	犬	(N)	9	dog
<i>ippai</i>	いっぱい	(Adv)	17	a lot
<i>iraira</i>	いらいら	(O)	29	(to be nervous, annoyed)
<i>irasshai</i>	いらっしやい	(Ph)	27	"come in"
<i>irasshaimase</i>	いらっしやいませ	(Ph)	4, 27	welcome, can I help you? (formal)
<i>ireru</i>	入れる	(V1)	8	to put in
<i>irezumi</i>	刺青/入れ墨	(N)	23	tattoo
<i>iru</i>	いる	(V1)	16, 18	there is/are, to be (animate beings)
<i>isha</i>	医者	(N)	21	doctor
<i>isogu</i>	急ぐ	(V)	19	to hurry
<i>isshoni</i>	一緒に	(Adv)	20	together
<i>isu</i>	いす	(N)	9	chair
<i>itadakimasu</i>	いただきます	(Ph)	27	"bon appetit"
<i>itai</i>	痛い	(iAdj)	16, 26	painful
<i>itsu</i>	いつ	(Adv)	22	when?
<i>itte kimasu</i>	行ってきます	(Ph)	27	"I'm leaving"
<i>itte rasshai</i>	行ってらっしゃい	(Ph)	27	"see you later"
<i>iu</i>	言う	(V)	16	to say
<i>iyakukin</i>	違約金	(N)	5	compensation money
<i>iya-na</i>	嫌な	(naAdj)	14	unpleasant, bothering
<i>izakaya</i>	居酒屋	(N)	15	bar, tavern
J				
<i>jagaimo</i>	じゃがいも	(N)	11	potato
<i>jetto</i>	ジェット	(N)	8	jet
<i>ji</i>	字	(N)	16	letter, character
<i>jiichan</i>	じいちゃん	(N)	21	grandfather (affectionate)
<i>jingi</i>	仁義	(N)	23	sense of honor of the yakuza
<i>jinzō</i>	腎臓	(N)	26	kidney
<i>jishin</i>	地震	(N)	10	earthquake
<i>jitensha</i>	自転車	(N)	11	bicycle
<i>jitto</i>	じっと	(O)	29	(to stare)
<i>-jō</i>	～畳	(C)	25	(counter for <i>tatami</i>)
<i>jōbu-na</i>	丈夫な	(naAdj)	14	healthy, vigorous
<i>jōsūshi</i>	助数詞	(N)	25	counter
<i>jōzu-na</i>	上手な	(naAdj)	14	skillful
<i>jūbun</i>	十分	(Adv)	22	enough
<i>jūdan</i>	銃弾	(N)	26	bullet
<i>jū gatsu</i>	十月	(N)	6	October
<i>jū ichi gatsu</i>	十一月	(N)	6	November
<i>jū ni gatsu</i>	十二月	(N)	6	December
K				
<i>ka</i>	蚊	(N)	18	mosquito
<i>kaachan</i>	かあちゃん	(N)	21	mother (affectionate)
<i>kaapetto</i>	カーペット	(N)	8	carpet
<i>kaban</i>	かばん	(N)	13	brief case
<i>kabocha</i>	かぼちゃ	(N)	11	pumpkin
<i>kachō</i>	課長	(N)	15	section head
<i>kaeru</i>	かえる	(N)	18	frog
<i>kaeru</i>	帰る	(V2)	16, 19	to return
<i>-kai</i>	～階	(C)	25	(counter for building floors)
<i>kaijō</i>	会場	(N)	24	assembly hall
<i>kaiwa</i>	会話	(N)	4	conversation
<i>kakkoii</i>	かっこいい	(iAdj)	13	handsome
<i>kaku</i>	書く	(V)	16, 19	to write
<i>kame</i>	亀	(N)	18	turtle
<i>kamera</i>	カメラ	(N)	11	camera
<i>kami</i>	紙	(N)	11	paper

kamikaze	神風	(N)	10	"divine wind"
kaminoke	髪の毛	(N)	26	hair
kanai	家内	(N)	21	my wife
kane	金	(N)	3	metal, money
kangeki	感激	(Vn)	17	emotion
kanji	漢字	(N)	3	kanji
kannō	間脳	(N)	26	diencephalon (the interbrain)
kanojo	彼女	(PN)	7	she
kanojotachi	彼女達	(PN)	7	they (fem.)
kantai	艦隊	(N)	5	fleet
kan'yō hyōgen	慣用表現	(N)	27	idiomatic phrase
kanzō	肝臓	(N)	26	liver
kao	顔	(N)	7, 26	face
kao ga hiroi	顔が広い	(Ph)	26	to have many contacts
kao o uru	顔を売る	(Ph)	26	to advertise oneself
kappuru	カップル	(N)	29	couple
karada	体	(N)	26	body
karakara	からから	(O)	29	(to be dry)
karasu	からす (鳥)	(N)	18	crow
kare	彼	(PN)	7	he
karee	カレー	(N)	8	curry
karera	彼ら	(PN)	7	they (masc.)
kari ni	仮に	(Adv)	22	hypothetically
kasei	火星	(T)	3	Mars
kasu	貸す	(V)	16, 19	to lend
kasumeru	かすめる	(V)	26	to graze
kata	肩	(N)	26	shoulder
katsu	勝つ	(V)	30	to win
kau	買う	(V)	19	to buy
kau	飼う	(V)	18	to raise an animal
kawa	川	(N)	3	river
Kawasaki	川崎	(T)	10	city of Kawasaki
kayōbi	火曜日	(N)	6	Tuesday
kaze	風	(N)	10	wind
kazoku	家族	(N)	10, 21	family
keekiya	ケーキ屋	(N)	15	cake shop
keikan	警官	(N)	23	policeman
keirin	競輪	(N)	6	cycling
keirin-jō	競輪場	(N)	6	cycling stadium
keisatsukan	警察官	(N)	21	policeman
keiyaku	契約	(Vn)	5	contract
keiyōshi	形容詞	(N)	13, 14	adjective
kekkan	血管	(N)	26	artery, vein
kekkon	結婚	(Vn)	16, 24	wedding, marriage
kerokero	けろけろ	(O)	29	(frog's croaking)
ketsu	ケツ	(N)	26	bottom (vulg.)
ki	木	(N)	3	tree
ki	機	(N)	3	(kanji for) machine
ki o tsukete	気をつけて	(Ph)	4	"take care"
kihon	基本	(N)	9	basis, basic
kiroi	黄色い	(iAdj)	13	yellow
kiken-na	危険な	(naAdj)	14	dangerous
kikōgun	機甲軍	(N)	5	armored division
kiku	聞く	(V)	30	to hear, listen
kimi	君	(PN)	7	you (sing., masc.)
kimira	君ら	(PN)	7	you (plural, masc.)
kimitachi	君達	(PN)	7	you (plural, masc.)
kimochi warui	気持ち悪い	(iAdj)	23	unpleasant, disgusting
kinō	昨日	(Adv)	*22	yesterday
kinoko	きのこ	(N)	11	mushroom

<i>kin'yōbi</i>	金曜日	(N)	6	Friday
<i>kirai-na</i>	嫌いな	(naAdj)	14	dislikable, "to dislike"
<i>kirakira</i>	きらきら	(O)	29	(to glitter, dazzle)
<i>kirai-na</i>	きれいな	(naAdj)	14	pretty, clean
<i>kiri</i>	きり	(N)	10	fog
<i>kiru</i>	斬る	(V2)	23	to kill
<i>kisama</i>	きさま	(PN)	7, 23	you (threatening)
<i>kishoku warui</i>	気色悪い	(iAdj)	23	unpleasant, disgusting
<i>kissaten</i>	喫茶店	(N)	2	coffee shop
<i>kita</i>	北	(N)	4	north
<i>Kitakyūshū</i>	北九州	(T)	10	city of Kitakyūshū
<i>kitanai</i>	汚い	(iAdj)	23	dirty
<i>kitte</i>	切手	(N)	11	stamp
<i>kitto</i>	きっと	(Adv)	22	certainly
<i>kizu</i>	傷	(N)	15	wound
<i>-ko</i>	〜個	(C)	25	(counter for small things)
<i>ko</i>	子	(N)	4	child
<i>Kōbe</i>	神戸	(T)	10	city of Kobe
<i>kobun</i>	子分	(N)	23	yakuza subordinate
<i>kōchi</i>	コーチ	(N)	9	coach
<i>kōen</i>	公園	(N)	14	park
<i>kōhai</i>	後輩	(N)	15	junior
<i>kōhii</i>	コーヒー	(N)	11	coffee
<i>koitsu</i>	こいつ	(PN)	7	this guy
<i>kokoro</i>	心	(N)	4, 26	heart, soul
<i>kokuban</i>	黒板	(N)	16	blackboard
<i>kome</i>	米	(N)	11	(raw) rice
<i>konban wa</i>	こんばんは	(Ph)	2, 4	"good evening"
<i>kondo</i>	今度	(Adv)	18	this time next time
<i>konnichi wa</i>	こんにちわ	(Ph)	2, 4	"good day"
<i>kono yarō</i>	この野郎	(N)	23	this guy bastard
<i>konpyūta</i>	コンピュータ	(N)	2	computer
<i>koppu</i>	コップ	(N)	18	glass
<i>kora</i>	こら	(Ph)	23	(threat)
<i>korobu</i>	転ぶ	(V)	24	to fall
<i>korosu</i>	殺す	(V)	7	to kill, murder
<i>koto</i>	事	(PN)	9	thing (intangible)
<i>kotoba</i>	言葉	(N)	23	word
<i>kotoshi</i>	今年	(N)	27	this year
<i>kowai</i>	怖い	(iAdj)	13	frightening
<i>kowasu</i>	壊す	(V)	1	to break
<i>kōyō</i>	紅葉	(N)	10	maple red leaves
<i>koyubi</i>	小指	(N)	26	little finger
<i>kōza</i>	講座	(N)	30	course
<i>kubi</i>	首	(N)	26	neck head
<i>kubi ni naru</i>	首になる	(Ph)	26	to get sacked, to be fired
<i>kuchi</i>	口	(N)	4, 26	mouth
<i>kuchi ga karui</i>	口が軽い	(Ph)	26	to be unable to keep a secret
<i>kuchi ga katai</i>	口が堅い	(Ph)	26	to be able to keep a secret
<i>kuchi ga warui</i>	口が悪い	(Ph)	26	to be foulmouthed
<i>kuchihige</i>	口ひげ	(N)	26	moustache
<i>kudamono</i>	果物	(N)	11	fruit
<i>kudamonoya</i>	果物屋	(N)	15	fruit shop
<i>kudasai</i>	ください	(Ph)	4	"please"
<i>ku gatsu</i>	九月	(N)	6	September
<i>kujira</i>	くじら (鯨)	(N)	18	whale
<i>kuma</i>	熊	(N)	11	bear
<i>kumi</i>	組	(N)	23	yakuza band
<i>kumichō</i>	組長	(N)	23	yakuza band leader
<i>kumo</i>	雲	(N)	10	cloud

kumori	曇り	(N)	10	cloudy
-kun	〜君	(Sf)	15	(suffix for names, L.15)
kun'yomi	訓読み	(N)	3	kun'yomi reading
kurai	暗い	(iAdj)	13	dark
kurakku	クラック	(N)	8	crack
kureru	くれる	(V1)	28	to give (to me)
kuroi	黒い	(iAdj)	13	black
kuru	来る	(Virr)	16, 19	to come
kuruma	車	(N)	11	car
kurushii	苦しい	(iAdj)	23	painful
kūso	くうそ	(N)	2	empty, unsubstantial
kuso	クソ／糞	(N)	2, 23	shit
kusokurae	クソ食らえ	(Ph)	23	"eat shit", "go to hell!"
kusottare	くそったれ	(N)	23	idiot, stupid
kusuriyubi	薬指	(N)	26	ring finger
kutakuta	くたくた	(O)	29	(to be exhausted)
kutsuya	靴屋	(N)	15	shoe shop
kuzu	くず	(N)	23	rubbish, scum
kyaputen	キャプテン	(N)	8	captain
kyō	今日	(Adv)	10, 22	today
kyōshitsu	教室	(N)	11	classroom
Kyōto	京都	(T)	10	city of Kyoto
Kyūshū	九州	(T)	10	island of Kyūshū
M				
mada	まだ	(Adv)	22	(not) yet, still
made	まで	(Adv)	8	until
mae	前	(Adv)	12	before in front of
mae ni	前に	(Adv)	22	in front of
mago	孫	(N)	21	grandchild
-mai	〜枚	(C)	11, 25	(counter for flat things)
makeru	負ける	(V1)	19	to lose
mama	ママ	(N)	21	mommy (affectionate)
mame	豆	(N)	11	bean
mamoru	守る	(V)	19	to protect
manga	マンガ	(N)	9	comic book
manuke	間抜け	(N)	23	stupid, fool
masaka	まさか	(Ph)	16, 22	"Oh, no!" "I can't believe..."
massaaji	マッサージ	(N)	2	massage
mata	また	(N)	23	once more, again
matsu	待つ	(V)	19	to wait
matsuge	まつげ	(N)	26	eyelashes
mattaku	まったく	(Adv)	22	totally, completely
mawaru	回る	(V)	29	to go round
mayuge	眉毛	(N)	26	eyebrows
me	目	(N)	4, 26	eye
meccha	めっちゃ	(Adv)	17	very much (vulgar)
mechakucha	めちゃくちゃ	(O)	29	(to be a mess)
medama	目玉	(N)	25	eyeball
megami	女神	(N)	7	goddess
megane	めがね (眼鏡)	(N)	18	glasses
me ga takai	目が高い	(Ph)	26	to be an expert at something
Meiji	明治	(T)	6	Meiji era (1868-1912)
meishi	名詞	(N)	11	noun
mekishiko	メキシコ	(T)	17	Mexico
mesu	雌	(N)	11	female (animal)
michi	未知	(N)	22	unknown
michi	道	(N)	14	road, way
migi	右	(N)	4	right (antonym of "left")
mikan	みかん	(N)	11	mandarine

<i>mimi</i>	耳	(N)	4, 26	ear
<i>mimi ga itai</i>	耳が痛い	(Ph)	26	to be ashamed to hear
<i>mimi ga tooi</i>	耳が遠い	(Ph)	26	to be hard of hearing
<i>minami</i>	南	(N)	4	south
<i>minna</i>	皆	(N)	3	all, everybody
<i>miru</i>	見る	(V1)	3	to see, look
<i>misairu</i>	ミサイル	(N)	26	missile
<i>mizu</i>	水	(N)	3	water
<i>mō</i>	もう	(Adv)	16, 22	already
<i>mokuhyō</i>	目標	(N)	8	aim
<i>mokuyōbi</i>	木曜日	(N)	6	Thursday
<i>momiji</i>	紅葉	(N)	10	red maple leaves, autumnal foliage
<i>momo</i>	桃	(N)	11	peach
<i>mono</i>	物	(N)	22	(tangible) thing
<i>morau</i>	もらう	(V)	28	to receive
<i>mōshiwake nai</i>	申し訳ない	(Ph)	27	"I'm sorry", "excuse me" (formal)
<i>mōsu</i>	申す	(V)	7	to be called (humble)
<i>motsu</i>	持つ	(V)	18	to have, possess to hold
<i>motto</i>	もっと	(Adv)	22	more
<i>mune</i>	胸	(N)	26	breast
<i>mune o haru</i>	胸を張る	(Ph)	26	to pluck up courage
<i>mura</i>	村	(N)	20	village
<i>mushiatsui</i>	蒸し暑い	(iAdj)	10	humid, sultry
<i>musuko</i>	息子	(N)	21	my son
<i>musukosan</i>	息子さん	(N)	21	son (somebody else's)
<i>musume</i>	娘	(N)	21	my daughter
<i>musumeshan</i>	娘さん	(N)	21	daughter (somebody else's)
<i>muzukashii</i>	難しい	(iAdj)	13	difficult

N

<i>ながい</i>	長い	(iAdj)	17	long
<i>Nagano</i>	長野	(T)	10	city of Nagano
<i>Nagasaki</i>	長崎	(T)	10	city of Nagasaki
<i>Nagoya</i>	名古屋	(T)	10	city of Nagoya
<i>naifu</i>	ナイフ	(N)	18	knife
<i>naka</i>	中	(N)	4	center, inside
<i>nakayubi</i>	中指	(N)	26	middle finger
<i>namae</i>	名前	(N)	4	name
<i>namida</i>	涙	(N)	11	tear
<i>nani</i>	何	(Adv)	3, 4	what?
<i>nani mo</i>	何も	(Adv)	19	nothing
<i>naru</i>	なる	(V)	7, 28	to become
<i>naru</i>	鳴る	(N)	16	to ring (telephone) to sing (bird)
<i>nashi</i>	なし	(N)	11	pear
<i>natsu</i>	夏	(N)	4, 10	summer
<i>naze</i>	何故	(Adv)	7	why?
<i>neko</i>	猫	(N)	9	cat
<i>nerai</i>	狙い	(N)	21	target, aim
<i>nerau</i>	狙う	(V)	25	to aim, to go for
<i>neru</i>	寝る	(V1)	24	to sleep
<i>nichijō</i>	日常	(N)	4	daily
<i>nichiyōbi</i>	日曜日	(N)	6	Sunday
<i>ni gatsu</i>	二月	(N)	6	February
<i>nigeba</i>	逃げ場	(N)	18	means of escape
<i>nihon</i>	日本	(N)	3	Japan
<i>nihongo</i>	日本語	(N)	3	Japanese (language)
<i>niku</i>	肉	(N)	11	meat
<i>nikuya</i>	肉屋	(N)	15	butcher
<i>-nin</i>	～人	(C)	11, 25	(counter for people)
<i>ninkyō</i>	任侠	(N)	23	yakuza's chivalrous code of values

ninniku	にんにく	(N)	11	garlic
ninshōdaimeishi	人称代名詞	(N)	7	personal pronoun
nioi	臭い	(N)	8	smell
nishi	西	(N)	4	west
niwa	庭	(N)	11	garden
nodo	のど	(N)	26	throat
nogo ga karakara	のどがからから	(Ph)	27	to be thirsty (inf.)
nodo ga kawaita	のどがかわいた	(Ph)	27	to be thirsty
nokoru	残る	(V)	24	to remain, to be left
nomu	飲む	(V)	19	to drink
noru	乗る	(V)	30	to ride
nuku	抜く	(V)	22	to overtake to draw out, pull out
nyannyan	にゃんにゃん	(O)	29	(cat's meowing)
nyōbō	女房	(N)	21	my wife
○				
ō	王	(N)	3	king
oba	叔母 伯母	(N)	21	my aunt
obaachan	おばあちゃん	(N)	21	grandmother (affectionate)
obaasan	おばあさん	(N)	21	grandmother
obasan	叔母さん 伯母さん	(N)	21	aunt
o-bentōya	お弁当屋	(N)	15	bentō store
o-cha	お茶	(N)	11	tea
o-daiji-ni	お大事に	(Ph)	17	"get well soon"
ofukuro	おふくろ	(N)	21	mother (colloquial, masc.)
o-furo	お風呂	(N)	10	bath
ohayō gozaimasu	おはようございます	(Ph)	2, 4	"good morning"
oira	オイラ	(PN)	7	I (peasant)
oishii	おいしい	(iAdj)	13	delicious
o-jama shimasu	お邪魔します	(Ph)	27	"may I come in?"
oji	叔父 伯父	(N)	21	my uncle
ōji	王子	(N)	4	prince
ojiichan	おじいちゃん	(N)	21	grandfather (affectionate)
ojiisan	おじいさん	(N)	21	grandfather
ojisan	叔父さん 伯父さん	(N)	21	uncle
okaachan	お母ちゃん	(N)	21	mother (affectionate)
okaasan	お母さん	(N)	21	mother
o-kaeri nasai	お帰りなさい	(Ph)	27	"welcome"
o-kane	お金	(N)	9	money
o-kashi	お菓子	(N)	11	sweets, candy
o-kashiya	お菓子屋	(N)	15	sweet shop, confectionary
Okinawa	沖縄	(T)	10	Okinawa islands
okiru	起きる	(V1)	19	to wake up
okusan	奥さん	(N)	21	wife (somebody else's)
omae	お前	(PN)	7	you (vulgar)
omaera	お前ら	(PN)	7	you (plural, vulgar)
omaetachi	お前達	(PN)	7	you (plural, vulgar)
o-matase shimashita	お待たせしました	(Ph)	30	"sorry I kept you waiting"
omedetō	おめでとう	(Ph)	4	"congratulations"
omedetō gozaimasu	おめでとう...	(Ph)	27	"congratulations" (formal)
omoi	重い	(iAdj)	13	heavy
omoshiroi	面白い	(iAdj)	3	interesting, amusing
o-naka	お腹	(N)	16, 26	stomach
o-naka ga pekopeko	お腹がぺこぺこ	(Ph)	27	"I'm hungry" (childish)
o-naka ga suita	お腹がすいた	(Ph)	27	"I'm hungry"
ondo	温度	(N)	10	temperature
oneesan	お姉さん	(N)	21	elder sister
o-negai shimasu	お願いします	(Ph)	2, 4	"please"
oniisan	お兄さん	(N)	21	elder brother
onna	女	(N)	3	woman

<i>onore</i>	おのれ	(PN)	23	I bastard (threat)
<i>on'yomi</i>	音読み	(N)	3	<i>on'yomi</i> reading
<i>ookii</i>	大きい	(iAdj)	13	big
<i>oppai</i>	オッパイ	(N)	26	boobs, tits
<i>oranda</i>	オランダ	(T)	8	Holland
<i>ore</i>	俺	(PN)	7	I (vulgar)
<i>orenji</i>	オレンジ	(N)	11	orange
<i>orera</i>	俺ら	(PN)	7	we (vulgar)
<i>oretachi</i>	俺達	(PN)	7	we (vulgar)
<i>oriru</i>	降りる	(V1)	30	to descend
<i>Osaka</i>	大阪	(T)	10	city of Osaka
<i>oshieru</i>	教える	(V1)	19	to teach
<i>o-shiri</i>	お尻	(N)	26	bottom
<i>osoi</i>	遅い	(iAdj)	16	late slow
<i>osoraku</i>	おそらく	(Adv)	11	perhaps
<i>osu</i>	雄	(N)	11	male (animal)
<i>o-tera</i>	お寺	(N)	17	Buddhist temple
<i>otôchan</i>	お父ちゃん	(N)	21	father (affectionate)
<i>otoko</i>	男	(N)	3	man
<i>otonashii</i>	おとなしい	(iAdj)	13	meek, obedient
<i>otôsan</i>	お父さん	(N)	3, 21	father
<i>otôto</i>	弟	(N)	21	my younger brother
<i>otôtosan</i>	弟さん	(N)	21	younger brother (somebody's else)
<i>o-tsukare-sama</i>	お疲れ様	(Ph)	27	"good job"
<i>otto</i>	夫	(N)	21	my husband
<i>owaru</i>	終わる	(V)	25	to finish, end
<i>oyabun</i>	親分	(N)	23	yakuza boss
<i>oyaji</i>	親父	(N)	21	father middle aged man
<i>o-yasumi nasai</i>	お休みなさい	(Ph)	4	"good night"
<i>oyayubi</i>	親指	(N)	26	thumb

P

<i>paatii</i>	パーティー	(N)	11	party
<i>pakupaku</i>	ばくばく	(O)	29	(to gobble up, to eat with relish)
<i>pan</i>	パン	(N)	2	bread
<i>pan'ya</i>	パン屋	(N)	15	bakery
<i>papa</i>	パパ	(N)	21	daddy (affectionate)
<i>pasokon</i>	パソコン	(N)	9	computer
<i>pechapai</i>	ペチャバイ	(N)	28	flat-chested
<i>pekopeko</i>	ぺこぺこ	(O)	29	(to be hungry)
<i>pen</i>	ペン	(N)	16	ball-point pen
<i>perapera</i>	ぺらぺら	(O)	29	(to talk fluently)
<i>piiman</i>	ピーマン	(N)	11	pepper, pimiento
<i>pikapika</i>	ぴかぴか	(O)	29	(to shine, glitter)
<i>pita</i>	びたっ	(O)	29	(to stop suddenly)
<i>poketto</i>	ポケット	(N)	8	pocket
<i>puramoderu</i>	プラモデル	(N)	16	plastic model
<i>puretaporute</i>	ブレタポルテ	(N)	2	prêt-à-porter

R

<i>raamen</i>	ラーメン	(N)	17	"ramen" noodle soup
<i>raamenya</i>	ラーメン屋	(N)	15	ramen restaurant
<i>raion</i>	ライオン	(N)	11	lion
<i>raketto</i>	ラケット	(N)	2	racket
<i>ranbô-na</i>	乱暴な	(naAdj)	28	violent
<i>remon</i>	レモン	(N)	9	lemon
<i>renzu</i>	レンズ	(N)	8	lens
<i>resutoran</i>	レストラン	(N)	11	restaurant
<i>retasu</i>	レタス	(N)	11	lettuce

ringo	りんご	(N)	9	apple
roku gatsu	六月	(N)	6	June
ryū	竜	(N)	11	dragon
S				
saabisu	サービス	(Vn)	8	service
saifu	財布	(N)	18	wallet
saisho	最初	(Adv)	10	the first
Saitama	さいたま	(T)	10	city of Saitama
sakana	魚	(N)	11	fish
sakanaya	魚屋	(N)	15	fish shop
sake	酒	(N)	11, 22	liquor sake
sakura	桜	(N)	10	cherry tree (flower)
-sama	様	(Sf)	4, 15	(suffix for names, L.15)
same	さめ (鮫)	(N)	18	shark
samui	寒い	(iAdj)	10	cold
-san	さん	(Sf)	7, 15	(suffix for names, L.15)
san gatsu	三月	(N)	6	March
Sapporo	札幌	(T)	10	city of Sapporo
sara	皿	(N)	18, 25	plate
saru	猿	(N)	11	monkey
sasu	指す	(V)	12	to point, mark
sasuga ni	さすがに	(Adv)	22	as I expected no wonder
satō	砂糖	(N)	25	sugar
-satsu	冊	(C)	11, 25	(counter for books)
satsu	サツ	(N)	23	policeman (jargon)
sawaru	触る	(V)	28	to touch
sayōnara	さようなら	(Ph)	2, 4	"good bye"
se ga takai	背が高い	(Ph)	7	tall
seishoku kikan	生殖器官	(N)	26	reproductive organs
seito	生徒	(N)	28	pupil
senaka	背中	(N)	26	back
Sendai	仙台	(T)	10	city of Sendai
senpai	先輩	(N)	15	senior
-sensei	先生	(Sf)	15	"Professor x" "Doctor x"
sensei	先生	(N)	4	teacher
senshu	選手	(N)	15	sportsperson, athlete, player
sentaa	センター	(Vn)	8	center
sessha	拙者	(PN)	7	I (archaic)
shabu	シャブ	(N)	23	drugs (jargon)
shachō	社長	(N)	15	boss
shashin	写真	(N)	9	photograph
-shi	氏	(Sf)	15	(suffix for names, L.15)
shi gatsu	四月	(N)	6	April
shibashiba	しばしば	(Adv)	22	often
shichi gatsu	七月	(N)	6	July
shigoto	仕事	(N)	9	job
shika	鹿	(N)	11	deer
shiken	試験	(N)	14	exam
shikkari	しっかり	(O)	29	(to hold out, to be firm)
Shikoku	四国	(T)	10	island of Shikoku
shikushiku	しくしく	(O)	29	(to cry) silently
shima	しま	(N)	23	territory (jargon)
shinbun	新聞	(N)	3	newspaper
shinjiru	信じる	(V1)	23	to believe, to have faith
shinsetsu-na	親切な	(naAdj)	14	kind
shimu	死ぬ	(V)	3, 19	to die
shin'ya	深夜	(N)	12	dawn
shinzō	心臓	(N)	11, 26	heart
shiri ga omoi	尻が重い	(Ph)	26	to be slow, to be lazy

<i>shiri o nuguu</i>	尻をぬぐう	(Ph)	26	to solve somebody else's error
<i>shiriizu</i>	シリーズ	(N)	6	series
<i>shiroi</i>	白い	(iAdj)	13	white
<i>shiru</i>	知る	(V2)	19	to know
<i>shisha</i>	使者	(N)	11	messenger
<i>shita</i>	下	(N)	4	underneath
<i>shita</i>	舌	(N)	26	tongue
<i>shita ni</i>	下に	(Adv)	22	under
<i>shitsumon</i>	質問	(Vn)	24	question
<i>shitsurei shimasu</i>	失礼します	(Ph)	27	"excuse me" "I'm leaving"
<i>shizuka-na</i>	静かな	(naAdj)	14	quiet
<i>shizumaru</i>	静まる	(V2)	10	to calm down
<i>shōko</i>	証拠	(N)	24	proof
<i>shōnō</i>	小脳	(N)	26	cerebellum
<i>shorui</i>	書類	(N)	28	document
<i>shōsetsu</i>	小説	(N)	28	novel
<i>Shōwa</i>	昭和	(T)	6	Shōwa era (1926-1989)
<i>shujin</i>	主人	(N)	21	my husband
<i>shuppatsu</i>	出発	(Vn)	2	departure
<i>shuriken</i>	手裏剣	(N)	16	ninja weapon (<i>shuriken</i>)
<i>soba ni</i>	側に	(Adv)	22	beside
<i>sobo</i>	祖母	(N)	21	my grandmother
<i>sō desu</i>	そうです	(Ph)	2	"that's right"
<i>sofu</i>	祖父	(N)	21	my grandfather
<i>sora</i>	空	(N)	13	sky
<i>sōri daijin</i>	総理大臣	(N)	9	Prime Minister
<i>sorou</i>	揃う	(V)	10	to gather
<i>soshite</i>	そして	(Adv)	9	then
<i>souru</i>	ソウル	(T)	16	Seoul
<i>sugi</i>	過ぎ	(N)	12	excess
<i>sugoi</i>	すごい	(iAdj)	22	fantastic, great
<i>suika</i>	すいか	(N)	11	watermelon
<i>suiyōbi</i>	水曜日	(N)	6	Wednesday
<i>sūji</i>	数字	(N)	5	numeral
<i>suki-na</i>	好きな	(naAdj)	14	likeable
<i>sukkiri</i>	すっきり	(O)	29	(to be relieved)
<i>sukoshi</i>	少し	(Adv)	22	a little
<i>sumimasen</i>	すみません	(Ph)	2, 27	"sorry", "excuse me" "thank you"
<i>sumu</i>	住む	(V)	16	to live
<i>supagetti</i>	スパゲッティ	(N)	8	spaghetti
<i>sūpu</i>	スープ	(N)	11	soup
<i>supūn</i>	スプーン	(N)	18	spoon
<i>surippa</i>	スリッパ	(N)	8	slipper
<i>suru</i>	する	(Virr)	19	to do
<i>sushi</i>	すし	(N)	17	sushi
<i>sushiya</i>	すし屋	(N)	15	sushi restaurant
<i>sutajiamu</i>	スタジアム	(N)	8	stadium
<i>suu</i>	吸う	(V)	7	to inhale to smoke
<i>suwaru</i>	座る	(V)	24	to sit
<i>suzu</i>	鈴	(N)	18	bell
<i>suzushii</i>	涼しい	(iAdj)	10	cool
T				
<i>ta</i>	田	(N)	3	rice field
<i>tabako</i>	たばこ	(N)	7	tobacco
<i>tabako o suu</i>	たばこを吸う	(Ph)	7	to smoke
<i>taberu</i>	食べる	(V1)	10, 20	to eat
<i>tadaima</i>	ただいま	(Ph)	27	"I'm home"
<i>tadashii</i>	正しい	(iAdj)	9	correct, right
<i>tai</i>	タイ	(T)	17	Thailand

taifū	台風	(N)	10	typhoon	
taihen	大変	(Adv)	22	very	
taihen-na	大変な	(naAdj)	14	difficult, complicated	
taimu rimitto	タイムリミット	(N)	12	time limit	
taitsesu-na	大切な	(naAdj)	14	important	
Taishō	大正	(T)	6	Taishō era (1912-1926)	
takai	高い	(iAdj)	7, 13	expensive high	
tako	たこ	(N)	23	octopus pervert coward	
takusan	たくさん	(Adv)	22	much, many	
tama	玉	(N)	3	ball, sphere	
tamanegi	玉ねぎ	(N)	11	onion	
tane	種	(N)	16	seed	
tatakau	戦う	(V)	16	to fight	
tatami	畳	(N)	25	tatami straw matting	
tatemono	建物	(N)	11	building	
te	手	(N)	4, 26	hand	
teate	手当て	(N)	15	cure, treatment	
teeburu	テーブル	(N)	9	table	
tegami	手紙	(N)	11	letter	
teikoku	帝国	(N)	5	empire	
teki	敵	(N)	22	enemy	
tekubi	手首	(N)	26	wrist	
temee	てめえ	(PN)	7, 23	you (threatening)	
temo ashimo denai	手も足も出ない	(Ph)	26	not to know what to do	
tenki	天気	(N)	17	weather	
tenohira	手の平 / 掌	(N)	26	palm	
te o ageru	手を上げる	(Ph)	26	to give up, to resign oneself	
te o dasu	手を出す	(Ph)	26	to have a hand in some affair	
te o kasu	手を貸す	(Ph)	26	to lend a hand, to help	
terebi	テレビ	(N)	9	television	
-tō	〜頭	(C)	25	(counter for big animals)	
tobu	飛ぶ	(V)	24	to fly	
tōchan	父ちゃん	(N)	21	daddy (affectionate)	
toire	トイレ	(N)	11	toilet	
tokidoki	時々	(Adv)	22	sometimes	
tokoro	所	(N)	27	place, spot	
tokushū	特集	(N)	8	special (program or edition)	
Tōkyō	東京	(T)	6, 10	Tokyo	
tomaru	止まる	(V)	29	to stop	
tomato	トマト	(N)	11	tomato	
tōmorokoshi	どうもろこし	(N)	20	corn	
tonikaku	とにかく	(Adv)	22	anyway in any case	
tono	殿	(N)	19	(feudal) lord	
tooi	遠い	(iAdj)	20	far	
tora	虎	(N)	11	tiger	
tori	鳥	(N)	9	bird	
toshi	年	(N)	6	year	
toshokan	図書館	(N)	16	library	
totemo	とても	(Adv)	22	very	
-tsu	〜つ	(C)	25	(universal counter)	
tsuaa	ツアー	(Vn)	8	tour	
tsuchi	土	(N)	3	earth	
tsukareru	疲れる	(V1)	17	to be tired	
tsukeru	付ける	(V1)	21	to put	
tsuki	月	(N)	3, 6	moon month	
tsukue	机	(N)	18	desk	
tsukurū	作る	(V)	16	to make, build	
tsuma	妻	(N)	21	my wife	
tsumaranai	つまらない	(iAdj)	27	boring	

<i>tsume</i>	爪	(N)	26	nail
<i>tsuyoi</i>	強い	(iAdj)	26	strong
<i>tsuyu</i>	梅雨	(N)	10	rainy season
U				
<i>uchi</i>	家	(N)	17	house
<i>uchū</i>	宇宙	(N)	3	space, universe
<i>ude</i>	腕	(N)	26	arm
<i>ude ga ii</i>	腕がいい	(Ph)	26	to be very good at something
<i>udon'ya</i>	うどん屋	(N)	15	<i>udon</i> noodle restaurant
<i>ue</i>	上	(N)	4	above
<i>ue ni</i>	上に	(Adv)	22	above
<i>ugoku</i>	動く	(V)	24	to move
<i>uketoru</i>	受け取る	(V)	5	to accept
<i>uma</i>	馬	(N)	11	horse
<i>untēn</i>	運転	(Vn)	24	driving
<i>urusai</i>	うるさい	(Adj.i Ph)	23	noisy, annoying "shut up!"
<i>usagi</i>	うさぎ	(N)	11	rabbit
<i>ushi</i>	牛	(N)	11	cow bull
<i>ushihiro ni</i>	後ろに	(Adv)	22	behind
<i>uta</i>	歌	(N)	9	song
<i>utau</i>	歌う	(V)	17	to sing
<i>utsu</i>	撃つ	(V)	17	to shoot
<i>utsukushii</i>	美しい	(iAdj)	13	beautiful
<i>uun</i>	ううん	(Adv)	10	no (informal)
V				
<i>vaiorin</i>	ヴァイオリン	(N)	8	violin
W				
<i>-wa</i>	～羽	(C)	25	(counter for birds)
<i>wain</i>	ワイン	(N)	28	wine
<i>wakareru</i>	別れる	(V1)	7	to separate, to cut
<i>wakaru</i>	分かる	(V)	2, 19	to understand
<i>wakuwaku</i>	わくわく	(O)	29	(to be nervous, excited)
<i>wan-chan</i>	ワンちゃん	(O)	29	dog (childish)
<i>wanwan</i>	わんわん	(O)	29	(dog's barking)
<i>warau</i>	笑う	(V)	24	to laugh
<i>wareru</i>	割れる	(V1)	25	to break
<i>wareware</i>	我々	(PN)	7	we (formal)
<i>warui</i>	悪い	(iAdj)	13	bad
<i>washi</i>	わし	(PN)	1, 7	I
<i>watakushi</i>	わたくし	(PN)	7	I (formal)
<i>watakushidomo</i>	わたくしども	(PN)	7	we (formal)
<i>watakushitachi</i>	わたくし達	(PN)	7	we (formal)
<i>watashi</i>	私	(PN)	4, 7	I
<i>watashitachi</i>	私達	(PN)	7	we
Y				
<i>yahari</i>	やはり	(Adv)	22	just as I thought after all (formal)
<i>yakusoku</i>	約束	(Vn)	17, 24	promise
<i>yakuza</i>	やくざ	(N)	23	yakuza (Japanese mafia)
<i>yama</i>	山	(N)	3	mountain
<i>yaoya</i>	八百屋	(N)	15	greengrocer
<i>yappari</i>	やっぱり	(Adv)	22	just as I thought after all (informal)
<i>yaru</i>	やる	(V)	12	to do (vulgar)
<i>yasai</i>	野菜	(N)	11	vegetable
<i>yasashii</i>	優しい	(iAdj)	28	tender, kind, sweet
<i>yasashii</i>	やさしい	(iAdj)	13	easy
<i>yasui</i>	安い	(iAdj)	13	cheap

<i>yasumi</i>	休み	(N)	11	break
<i>yatsu</i>	奴	(N)	11	guy
<i>yatta</i>	やった	(Ph)	4	“Yes!” “I did it!”
<i>yōbi</i>	曜日	(N)	6	day of the week
<i>yobu</i>	呼ぶ	(V)	19	to call
<i>yokan</i>	予感	(N)	14	premonition
<i>Yokohama</i>	横浜	(T)	10	city of Yokohama
<i>yoku</i>	よく	(Adv)	22	much, well
<i>yomu</i>	読む	(V)	3, 19	to read
<i>yo no naka</i>	世の中	(N)	9	in the world
<i>yorokobu</i>	喜ぶ	(V)	20	to be happy
<i>yoroshiku</i>	よろしく	(Ph)	4	“pleased to meet you” (informal)
<i>yoroshiku o-negai...</i>	よろしくお願い...	(Ph)	27	“” (formal) “it’s in your hands”
<i>yoru</i>	夜	(N)	11, 12	night
<i>you</i>	酔う	(V)	20	to get drunk to feel dizzy
<i>yubi</i>	指	(N)	26	finger
<i>yubisaki</i>	指先	(N)	26	finger tip
<i>yubiwa</i>	指輪	(N)	28	ring
<i>yubizume</i>	指詰め	(N)	23	to cut one’s pinkie off (yakuza)
<i>yūgata</i>	夕方	(N)	11, 12	evening
<i>yuki</i>	雪	(N)	10	snow
<i>yukkuri</i>	ゆっくり	(Adv)	22	slowly
<i>yūmei-na</i>	有名な	(naAdj)	14	famous
Z				
<i>zasshi</i>	雑誌	(N)	11	magazine
<i>zenbu</i>	全部	(Adv)	28	all
<i>zō</i>	象	(N)	11	elephant
<i>zunō</i>	頭脳	(N)	26	brain

Japanese in MangaLand is not a typical language course. For anyone interested in the language and culture of the land of the Rising Sun, this book is an ideal alternative as it offers an entertaining way of learning the basics of Japanese.

Texts found in the popular comics or mangas are the starting point for learning written and spoken Japanese. Whether or not you are interested in manga, you can pick up the basics from these clear and concise lessons divided into 30 chapters, with plenty of practical exercises and a mini-guidebook of the 160 essential kanji.

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